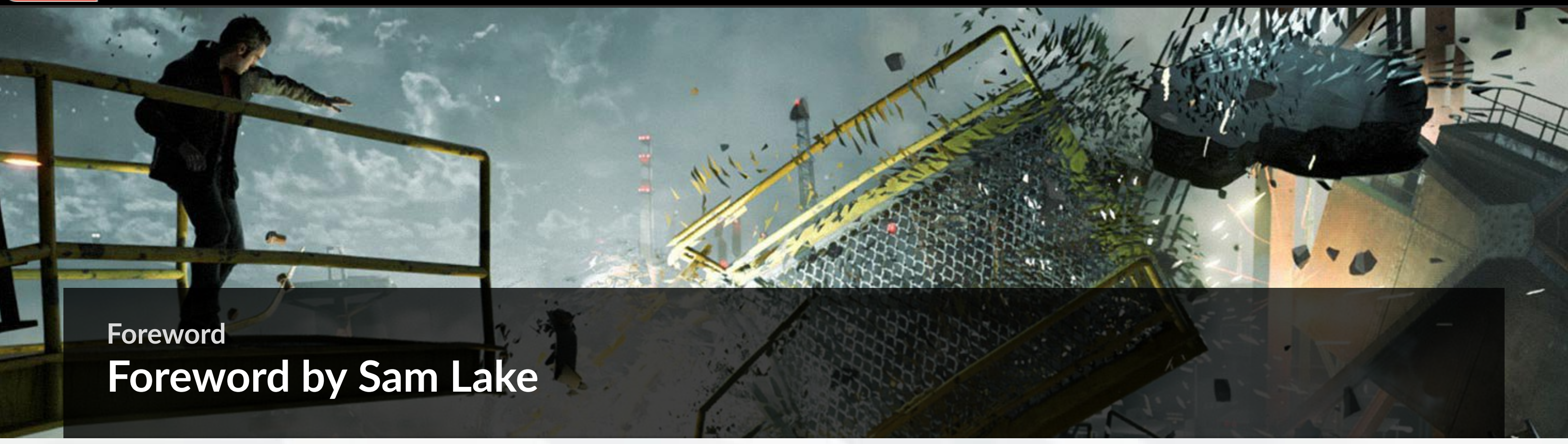


Foreword

Foreword by Sam Lake

It’s done. I’m writing this foreword on the night we got the news that Quantum Break has gone gold, concluding the journey we embarked upon four, almost five years ago. Tomorrow at Remedy we will open a huge bottle of champagne with a “When it’s done!” sticker on the side. As the creative director, I feel immensely proud of our accomplishment. Quantum Break was a long, hard project, my first big game in that role.

Why was it a hard project? Well, making games is fundamentally difficult. Games are defined by their technology, and that technology is advancing rapidly, which means that every new game project is a prototype project. You are trying to create something that no one has done before. There is no roadmap and the rules are changing; what was impossible before might well be possible now.

With Quantum Break we wanted to do so many new things: build it on a new platform; create new tools and engine with a big focus on the cutting-edge character technology and time-bending special effects, a genre that was new to us (sci-fi!); a new setting; a new story; new ensemble cast of characters; new core gameplay; Interactive narrative as a method of storytelling; big name actors; and a live-action show. Alone, each and every one of the items listed above is a challenge; put together it’s borderline madness—but a good kind of madness, madness as ambition that we embraced gladly when given the trust and opportunity to do so by our publisher, Microsoft Studios. It took us close to five years to get there—a roller-coaster ride with a lot of concept work, prototyping, iteration, trial and error, and going back to the drawing board. Also a lot of learning moments, of both despair and triumph. And here we are.

Both of our previous games, Max Payne and Alan Wake, are very character-centric experiences. Everything you experience in them is filtered through the mind of the main character. Is it always night in all the New York levels in Max Payne, or is that just how Max sees the world? In Alan Wake you are playing a story that is the manuscript Alan Wake has written—a story that has come true. Quantum Break as a game is also character-centric in that it is Jack Joyce’s hero’s journey, his origin story as a superhero. But there’s a very good reason why this game is not called Jack Joyce.

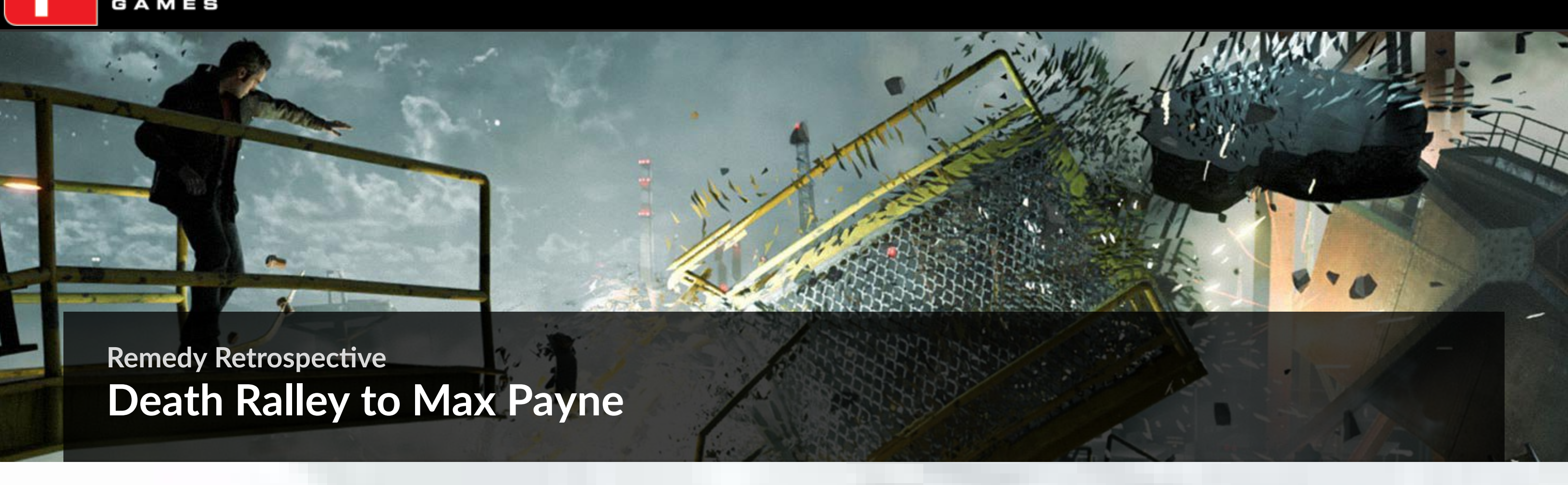
In the style of a TV show, Quantum Break is bigger than one character’s story. You play as Paul Serene, as well, and in the show, you follow multiple other characters. Because of this ambition to achieve a wider perspective, for us it was more important than ever before that we create an immersive, cohesive, and believable universe, something that works not just from the perspective of one character, but of all of them. The ambition was always that we should have no feature, no element just for its own sake. Everything had to fit into the big picture, so that the whole of the end result is more than just the sum of its parts.

This included both the game and the show, and all the crossover elements between them, the history of the world, the architecture, the branding of Monarch Solutions—the company that opposes Jack in the game—as well as the fictional science around time breaking down and the time-related superpowers. A big part of this comes from the art direction. This book provides a glimpse into the planning, iteration, and work it took to get us to what Quantum Break is—its secret history, if you will.

I hope it will be illuminating!

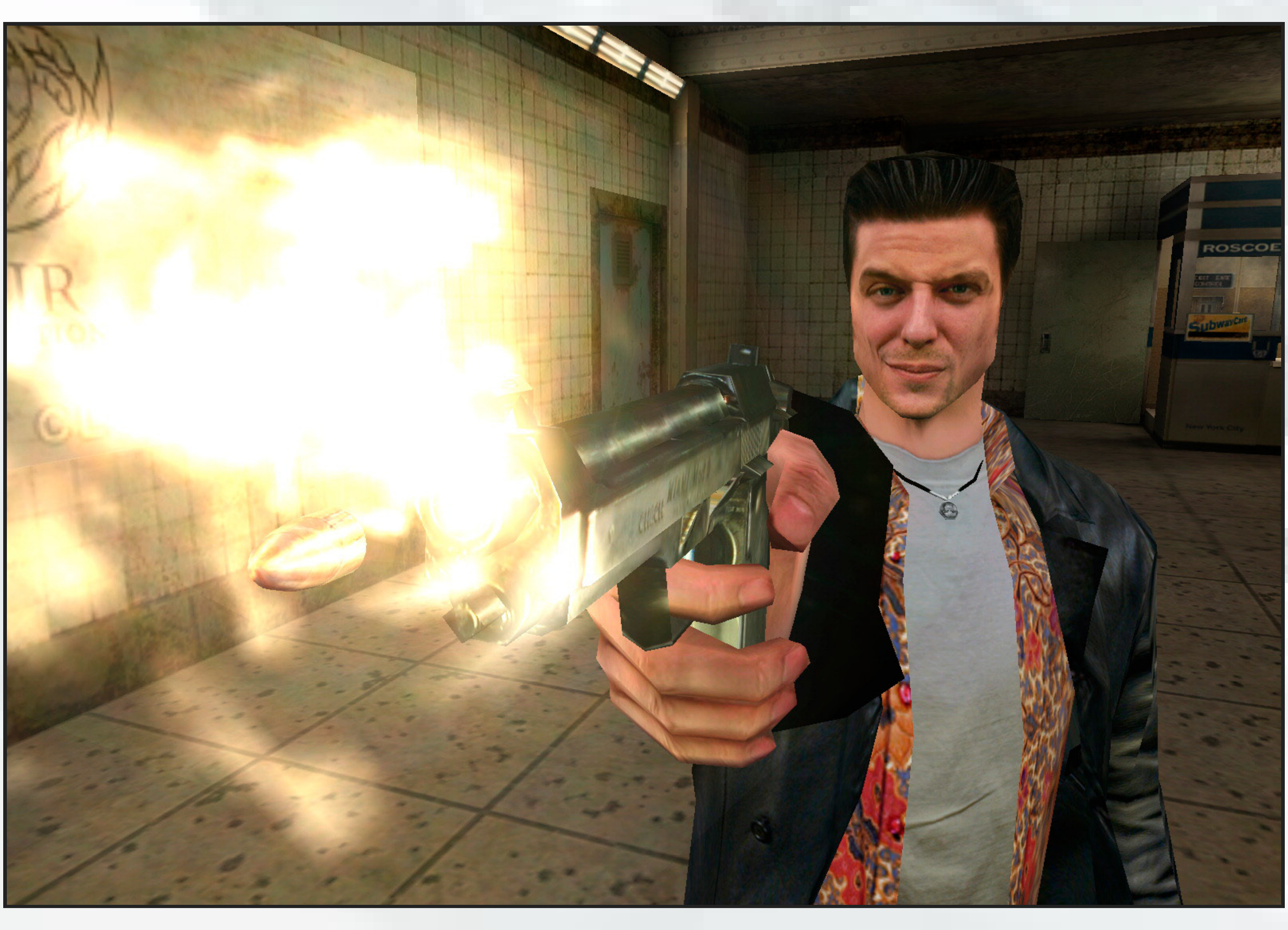
Sam Lake
Creative Director, Remedy

Espoo, Finland
February 18th, 2016



Remedy Retrospective

Death Ralley to Max Payne



In 2015, Remedy Entertainment turned 20. Being around for two decades is an achievement for any company, but it's particularly noteworthy when you're a relatively small independent game development house. In an industry where so-called triple-A games are now massive productions, often involving over a thousand people working directly on the products, finding opportunities and audiences for well-made and exciting games with personality is not a given. As modern games become more sophisticated and technically complex by the year, production costs and logistical challenges increase at a commensurate rate. This can present tremendous challenges.

At Remedy, we have succeeded in overcoming those challenges, and games like Max Payne, Max Payne 2: The Fall of Max Payne, Alan Wake, and now Quantum Break have been designed not only as engaging and exciting action games, but also as smart and engaging experiences full of character.

But we didn't start out quite like that.

The roots of Remedy are firmly in the legendary Finnish demoscene of the '90s, a community of technically minded, creative individuals who had the skill and the passion to make the 3D graphics and audio hardware of the time, quite primitive by modern standards, do amazing things. The demoscene routinely made hardware sing in a way even the people who designed it found amazing. It was this technical competence on which Remedy was built.

In 1995, a group of friends with a strong interest in games decided to take the leap into professional game development. They were young, skilled, passionate, and ambitious—and somewhat clueless about how game development or business in general worked. It was the classic "garage band" start-up situation; the first Remedy office was in one founding member's parents' basement.

The first game Remedy made was Death Rally, a fast-paced action racing game viewed from a top-down perspective. For that, we built a high-performance 3D engine that featured texture mapping and lighting effects that, at the time, were cutting edge. Long days went into making the game—we were learning not only how to make a game, but also how to work together as a game studio.

On September 6, 1996, Death Rally was released by Apogee Software and GT Interactive.

Made by a dozen people, it sold over 90,000 copies—which, by the standards of 1996, was a hit. It wasn't a complex game, but it was technically impressive and had that elusive "fun factor"—it was one of those games you just couldn't put down.

For Remedy, it was time to consider the future. Ideas were flowing around, and among them was the concept of a "3rd person action game." At the time, it was called Dark Justice. Once they saw a prototype of that game, along with a design document, 3D Realms was on board. Early in 1997, development work on the title began. Eventually, it would come to be known as Max Payne.

It was at this point that Remedy really transitioned from the garage band into an actual game development team. Death Rally was essentially made with no money and no resources beyond what individual team members could scrape together, using their own computers.

Now there was an actual budget—a limited one, but a budget nonetheless. Although, Max Payne was made on the cheap, it was created by people who could work on it full-time—people with talent and ambition, and the kind of creativity that helps overcome budget limitations.

The story of the New York cop whose undercover assignment goes to hell when he's framed for murder and both NYPD and the mob was pure film noir, told with a certain tongue-in-cheek self-awareness—in the world of Max Payne, everything was cranked up to eleven. This was true for the technology as much as for the story: just like with Death Rally, we created a custom game engine; called MAX-FX, it was designed to take full advantage of 3D acceleration. At the time, that was not a standard feature in home computers, but we wanted the game to harness the power of latest hardware.

We knew our technology would enable us to make New York feel real, but it would take more than technical solutions—we also needed a touch of verisimilitude we could only get at the source. A research trip to New York resulted in a wide array of reference materials that ensured our textures and style would capture that Big Apple vibe vital to the project. The team visited subway stations and tunnels, crackhouses and skyscrapers, photographing everything.

For all the work that was going into the visuals, it was obvious that the budget for Max Payne wouldn't stretch to full-blown cinematics. For a game with a heavy emphasis on its storytelling, this was an obvious problem. But the vast amount of photographic reference material provided a solution: utilizing them in a graphic novel format, we could use sequential storytelling to great dramatic effect. From that, it wasn't a great stylistic leap to conclude that the character art should also be based on photographs.

As a result, the game was populated by ourselves, as well as whomever we thought had a great presence that fit the story. Famously, the writer of the game, Sam Lake, became Max Payne. His mother took on the part of Nicole Horne, the game's main villain. One of the mob bosses was played by the janitor of Sam's apartment building. They were only needed for still photographs, so no actual acting experience was required.

During the production of Max Payne, Remedy almost doubled in size, growing from a dozen people to 20. Even so, the game was made by a tiny team working on a tight budget, and it wasn't until 2001 that Max Payne was finally released. It was worth the wait for the team and the audience alike. The fugitive New York cop caught between the cops and the mob struck an instant chord with gamers. The use of slow-motion "bullet time" that made every combat encounter a cinematic experience, the stylish and technically impressive visuals, and the exaggeratedly dramatic film noir story that made the narrative a part of the core gameplay experience netted great reviews—and sales. Max Payne was one of the best-selling PC games of 2001, and it later achieved "Greatest Hits" status on the PlayStation® 2 computer entertainment system and "Platinum Hits" recognition on Microsoft's Xbox® video game system.

With over five million units sold to date worldwide, it was exceptionally successful for a video game in its time. Today, Finland's video game industry is extremely well-established, but at the time, for a small Finnish developer's game to have this kind of reception was unprecedented. Max Payne was not just a financial and critical success, it was a cultural touchstone for gamers—to this day, its status is iconic as the game that was as much about style and atmosphere as it was about action, and it popularized the concept of "bullet time" for games.

But for Remedy, Max Payne wasn't just a success. It was the game that allowed us to build the company and a team to a point where we could honestly call ourselves a professional game studio.

With experience came confidence. And with success of the first Max Payne came the demand for a sequel, this time with a bigger budget—and a much tighter schedule.

We made Max Payne: The Fall of Max Payne in just 18 months. This time, the budget allowed us to hire actual actors instead of using family and friends. With what we learned from the making of the original game, and assistance from Rockstar Games' New York production team, we could make great improvements to our technology and production values. The game was released for PC on October 15, 2003, and a few months later on Xbox and PlayStation 2®—again to overwhelmingly positive reception.

By then, the time had come for Remedy to try something else. Having spent many years with Max, a change of style and pace felt necessary. We'd already sold the rights to the Max Payne franchise to 3D Realms and Take Two Interactive in 2001, and now that the game was finished, we were ready to move on and change genres.

Remedy Retrospective

Alan Wake and American Nightmare

After a period of conceptualizing and brainstorming, we finally settled on our next game: Alan Wake, presented as a “psychological action thriller,” a notable departure from the noir stylings of Max Payne. It was the story of Alan Wake, a writer exhausted by a reckless lifestyle, a troubled marriage, and an impenetrable writer’s block. Wake ends up in the small Washington town of Bright Falls in an effort to recharge his batteries—but when his wife disappears, a strange dark presence starts to take control of everything, and Wake starts to find pages of a novel he doesn’t remember writing, but which seem to be coming true before his eyes, things quickly go from bad to worse, and he no longer knows what’s real.

Alan Wake was released on May 14, 2010 for the Xbox 360, and later for the PC. It featured Remedy’s trademark intense combat, this time making the character’s flashlight as important a weapon as the gun he carried, but the entire experience was presented as a six-episode TV show with an atmosphere strongly influenced by Twin Peaks and Stephen King novels.

Alan Wake also represented another technological leap for Remedy: the greatly improved game engine brought the dark and vast Washington woods to life, recreated for the game with the help of tens of thousands of reference photos taken on site in the Pacific Northwest area. A great deal of work went into the engine’s extensive lighting features, which were required to fully present the game’s themes of light and darkness as intended. It was also a game that reflected Remedy’s growing storytelling ambitions: full of mystery, atmosphere, and character, it soon gained a cult following.

During Alan Wake’s development, the team size grew considerably. At the peak of development, Remedy boasted around 50 employees. For Alan Wake, we also created two DLC episodes, The Signal and The Writer.

At this point, the question of next steps was again upon us. A sequel to Alan Wake was the obvious choice, and plans for that had already been underway for some time. However, the business environment for games was undergoing changes.

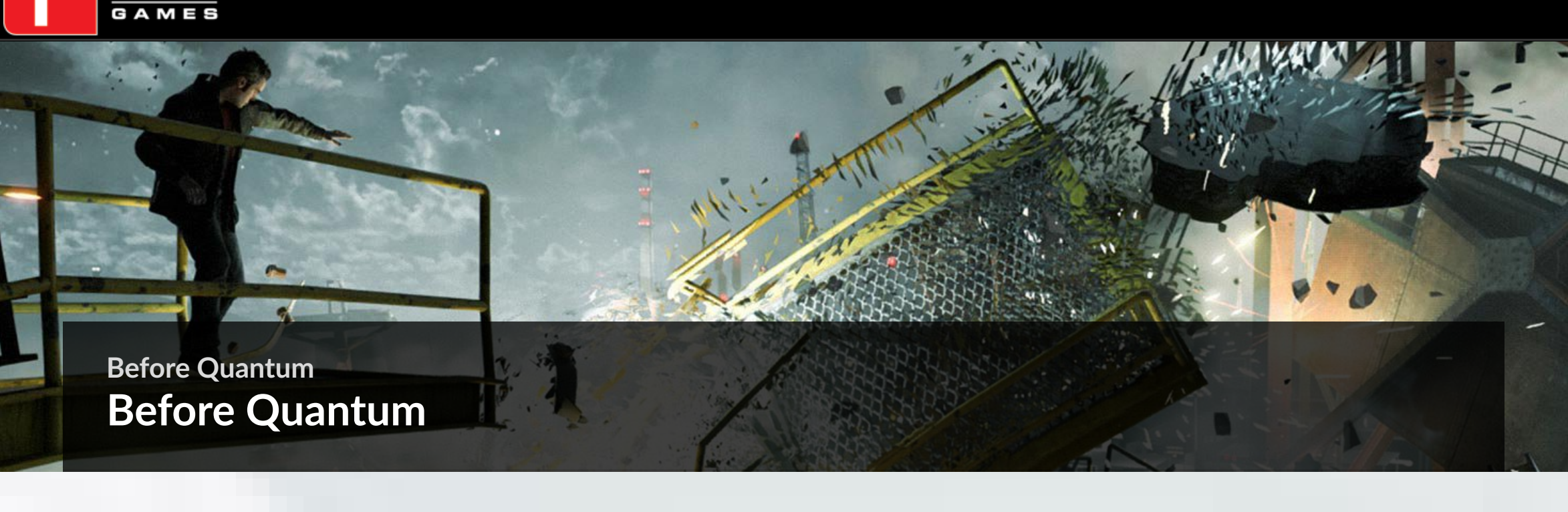
Publishers were increasingly cautious—technological advancements allowed for much greater production quality in games, but that was directly reflected in development costs.

It became obvious that while a sequel could happen, counting on it would be foolish—at this stage, Remedy had around 50 employees, and a period of extended searching would have been financially risky. It was in these circumstances that Quantum Break had its origins—there are always other ideas, and we started pitching some of them to publishers. It soon became clear that Quantum Break had legs, as Microsoft recognized its potential—they were looking for an impressive title with a strong storytelling element. We had touched a chord.

But negotiations, even very friendly ones, around a brand new IP can be incredibly complex. We knew what we would be working on soon, but it would take at least six months to actually make the deal. Financially, having most of the development team just sit around while businesspeople hammer out details makes no sense—so why not use the time to make a game?

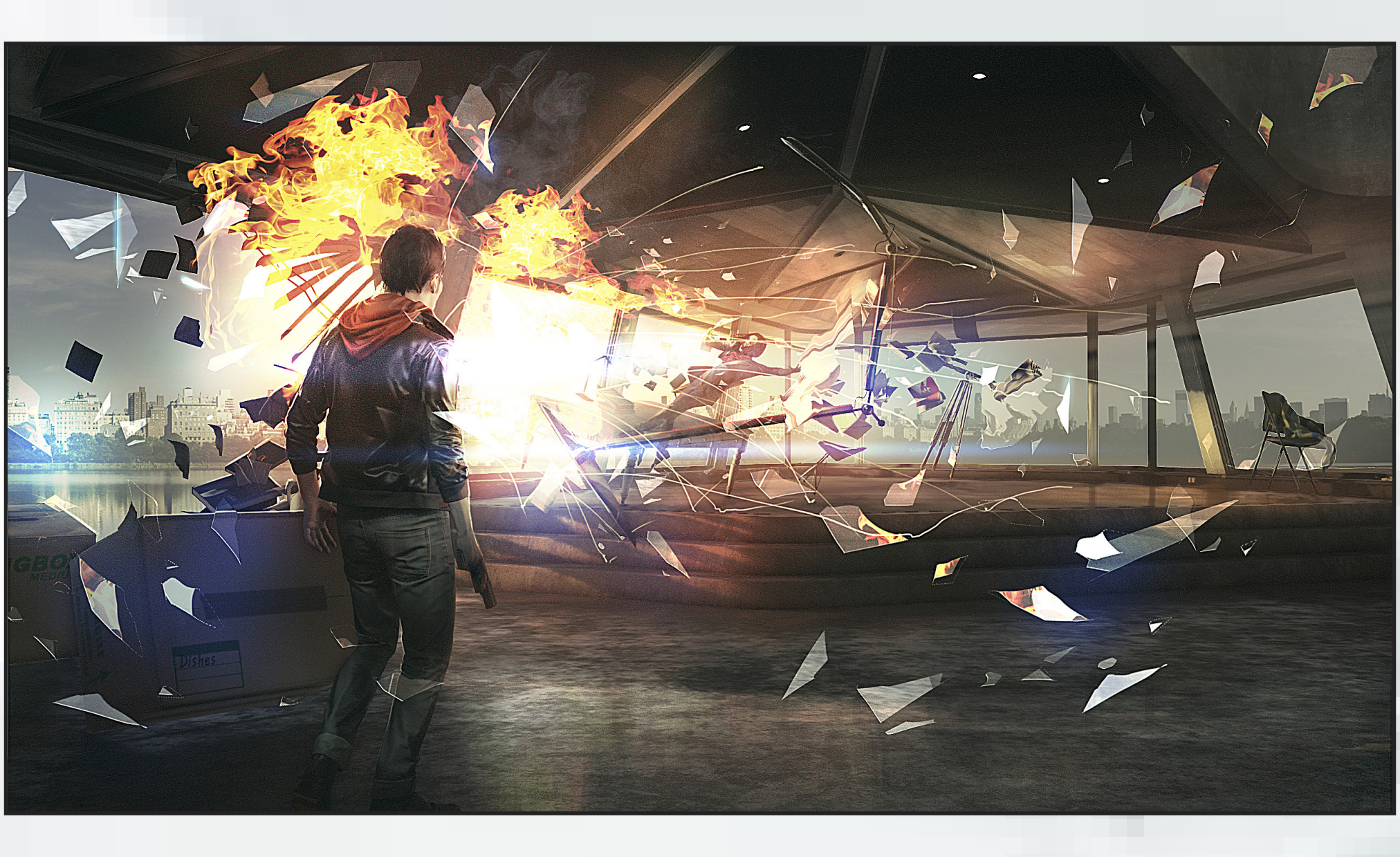
The end result was Alan Wake’s American Nightmare. Developed in just eight months, it was based on “Night Springs,” a fictional TV show in the Alan Wake universe paying homage to Rod Serling’s Twilight Zone. It features Wake trapped in a strange time loop by his evil doppelgänger, Mr. Scratch. While it was a smaller standalone game, it was a chance for Remedy to improve on Alan Wake’s combat gameplay by introducing a wide variety of new enemy types. Notably, it was also an opportunity to experiment on a much smaller scale with several concepts that would become Quantum Break’s key features—combining gameplay sequences with live-action video, and loops in time.

Alan Wake’s American Nightmare was released digitally on the Xbox LIVE Arcade on February 22, 2012. By the time it came out, Remedy was already hard at work on the pre-production of Quantum Break—our most ambitious and challenging project yet by any standard.



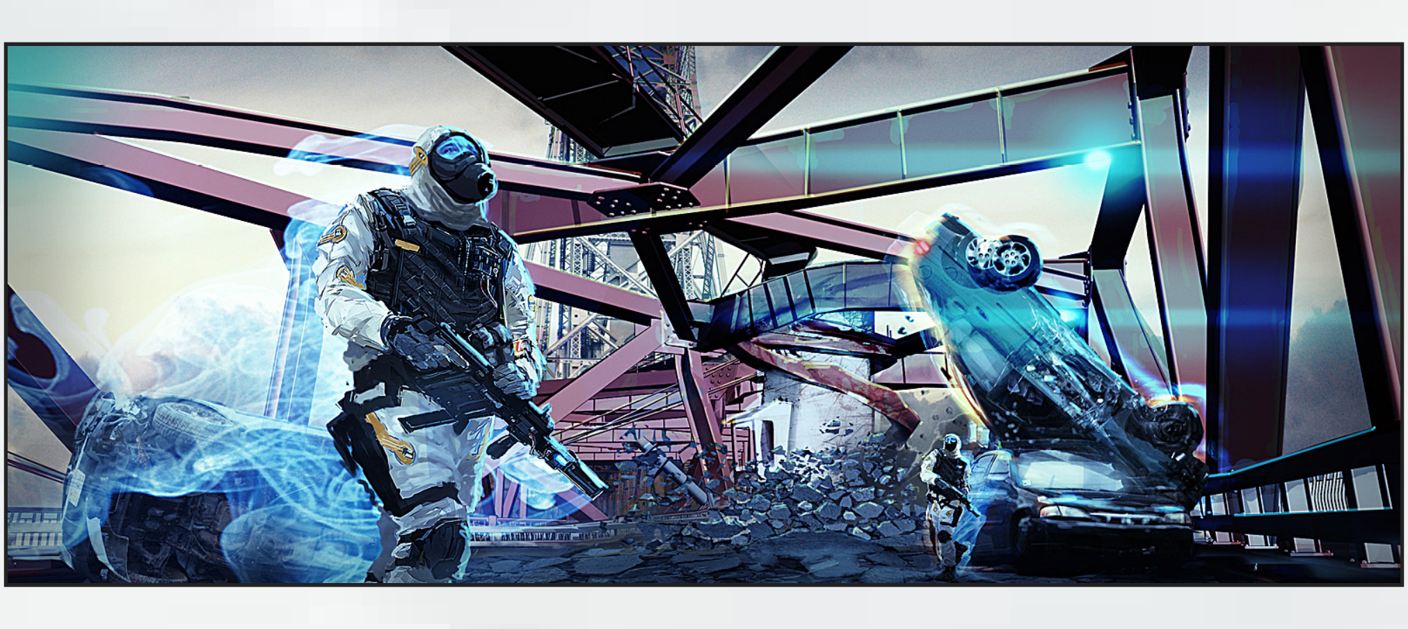
Before Quantum

Before Quantum



After Alan Wake, we had a plan to create a sequel to it. We worked on the concept and pitched it to several potential partners, including Microsoft Studios, the publisher of the first game. At the time they were looking for something else, and came back to us with a counter pitch, asking us to create a game that would have an element of Interactive narrative in it, to give the player the power to affect the story of the game in some way.

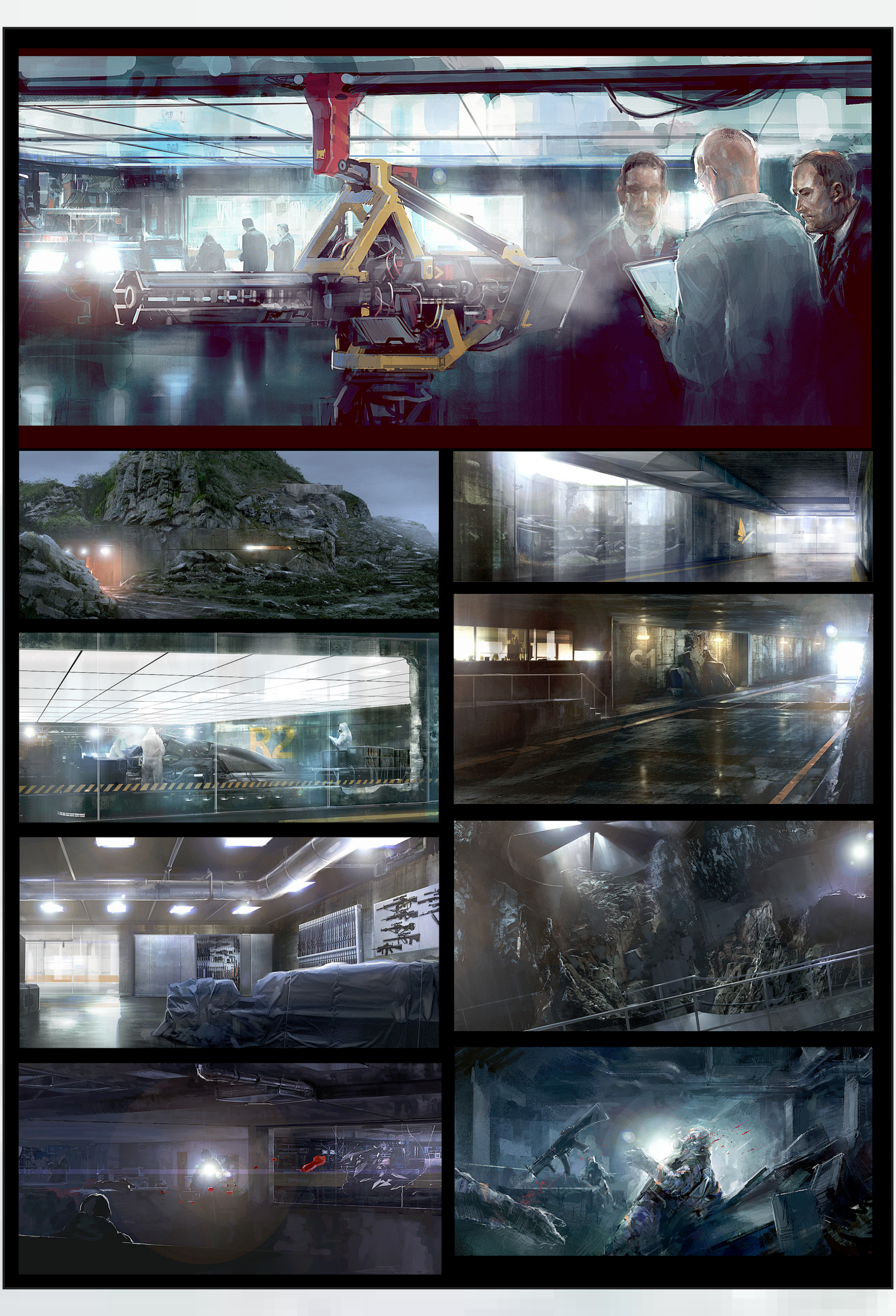
We returned back home to Finland from Redmond. The idea of pushing our storytelling more into Interactive direction felt exciting. First, I tried to make it fit into Alan Wake, in a draft-like concept that we had been planning for Alan Wake 3. It revolved around an idea of a mysterious agency that investigates the supernatural forces in Alan Wake's world, but after a while I started to feel that it would be better to create a totally new IP for this for multiple reasons. First and foremost, I wanted the Alan Wake franchise to remain true to itself, and not to be molded to serve another purpose. I also felt that we could come up with a new concept that would work better for what we were talking about.



In the meantime, we had other partners who were interested in creating a sequel to Alan Wake with us, but none of them was prepared to fund it to the extent we felt the concept we had in mind required to be fully realized. We decided to set Alan Wake aside for time being and focus on creating a new IP.

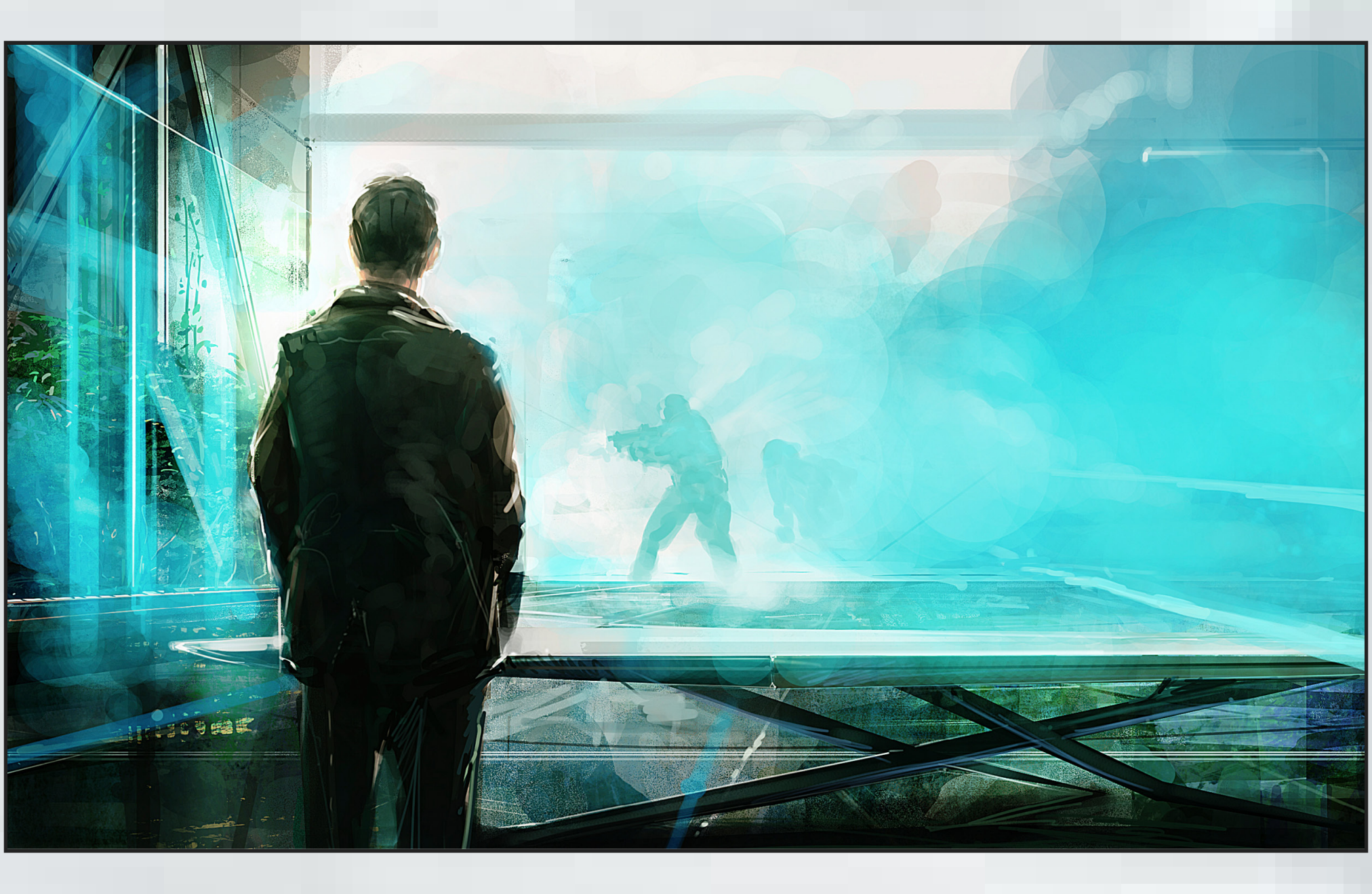
There are always multiple, exciting ideas and concepts floating around at Remedy, it's something that's hard to avoid in a creative environment. I had one concept—with a working title of Quantum—that dealt with parallel realities and Time Travel. This concept had been inspired by early ideas in Alan Wake. At one point there had been a draft of a scenario that was inspired by the many-world theory of quantum physics. The scenario included a particle accelerator outside the town of Bright Falls, and Wake's writings briefly seemed to be echoes of events taking place in a parallel reality. That was left out of Alan Wake in later drafts, but it did inspire an idea for a TV-show episode inside the game, written by my esteemed colleague Mikko Rautalahti (like all the Night Springs episodes were).

In the final version of Alan Wake, you can find a TV that features the episode entitled "The Quantum Suicide," and down the line it made me think about a new concept that was Quantum.



More and more to me, the ambition is and has been to make all the numerous components that make a AAA

game to talk to and echo each other, to click into place to form something that's more than the sum of its parts. I very much wanted to find a theme and suitable story genre to go with the concept of Interactive narrative, and that led me to Quantum, not the parallel reality part of it, but rather the idea of Time Travel. In a classic Time Travel story, something goes wrong and the hero wishes he could go back and fix it, change the past to save the future. We created a pitch presentation out of this idea with a slogan "If you could go back in time, what would you change?" We pitched this to Microsoft and the rest is history.



Making a AAA game, creating a new game IP, is a prototype project, which means that ideas must be tested and proven before you can commit to them. This is a huge endeavor.

It takes many years of work for dozens, hundreds of people, and tens of millions of dollars of money to make. No one will give you that money on trust alone. You have to prove that what you want to build will work.

Looking back at the initial concept documents of Quantum Break, I feel that in its heart and soul the final experience still retains a lot of the early thinking and themes, but many things changed and shifted around along the way.

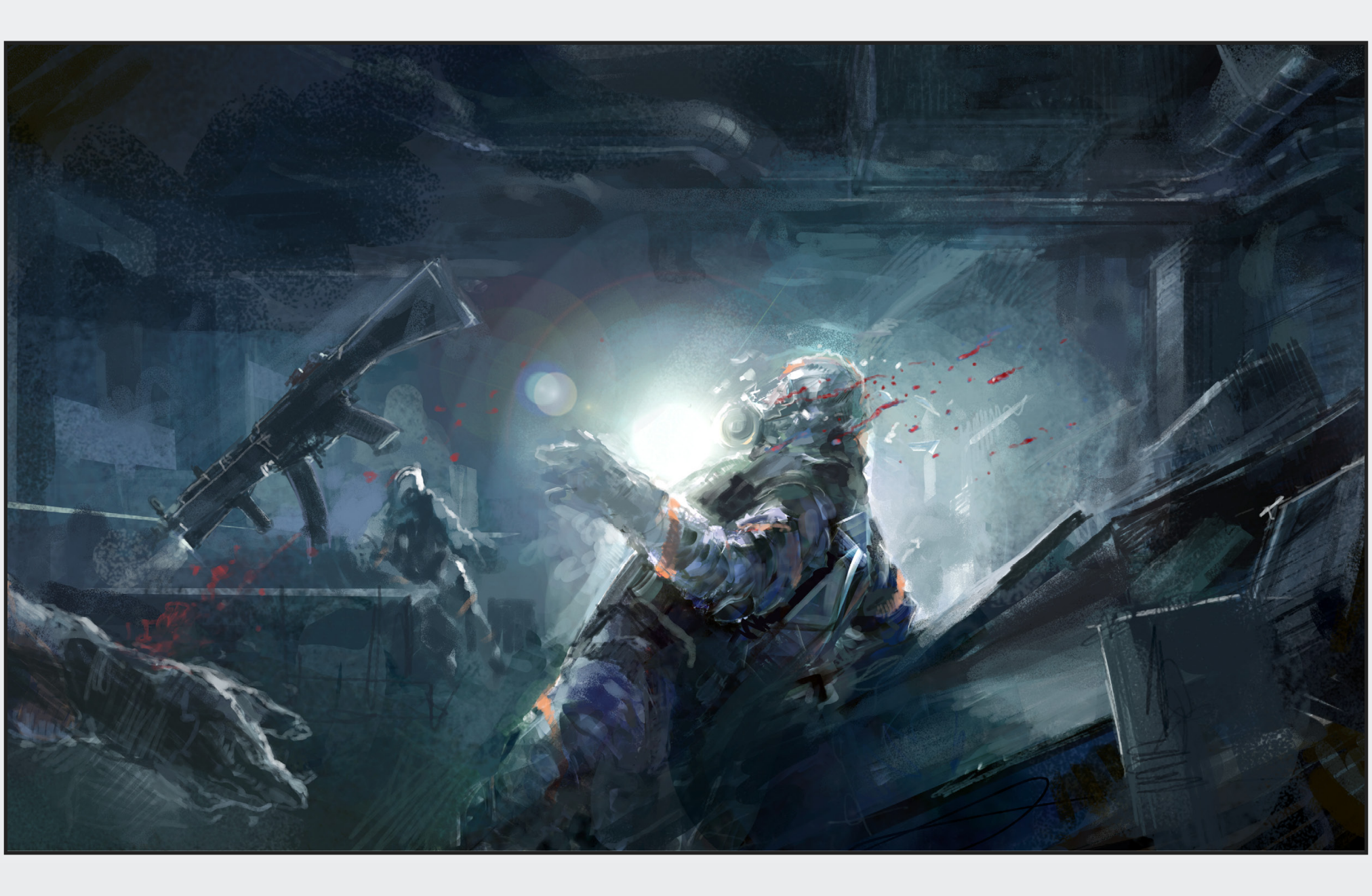
In the initial concept, the grand plan included three layers of Time Travel, which goes to show that on the concept level the symmetry that feels attractive might not work so well once you dig into it.

First, there was the second-to-second gameplay. The initial concept, the thing we set out to prototype first, was the idea that the player can rewind time, and then have another version of himself replaying the things he did on his side while he's a free agent to do whatever he wants. The idea was that with upgrades, there could be multiple versions of the character fighting side by side. We had the tech for this up and running. But it led to a gameplay loop that was a bit repetitive and very strategy-oriented. It wasn't what we were looking for; we wanted the action to feel fast-paced and aggressive. Along the way, the action gameplay changed the most. We kept prototyping different time power concepts until we felt we had what we were after. In the early principles document we created together with Chris Novak from Microsoft Studios, we had the slogan: "Time turns things up, not back." In the final version, the rewind gameplay is present in the simple puzzle mechanics of the game.

The second layer of Time Travel was the Interactive narrative part: the Junctions in time. Originally, Junctions happened in the past. The initial idea was that in each episode of the game the characters would travel back in time, and a Junction in time would happen. Then, returning back to the present, there would be consequences, things would have changed depending on the choice you made, and you'd have an option to go back and choose differently. Early on, we didn't have clear rules of what was possible to achieve with Time Travel and what was not.

We realized that we desperately needed those rules so that our Time Travel story would make sense. After several iterations, to clarify things, we changed it so that the Junctions happened in the present and dealt with the future.

The third layer of Time Travel was the story layer. We had a lot more Time Travel in the story early on. David Holmes, our first executive producer on the MS side, felt it was confusing—a valid argument. In some cases our Time Travel was a closed loop, nothing could be changed, but sometimes you could change things, which ended up creating a risk of paradox. We realized that to create an effective Time Travel story we needed a strict set of rules, the science of it, and no matter what must stick to those rules. There were many times in the writing room with Mikko Rautalahti, Tyler Smith, Cam Rogers, and myself, when one of us would look at the mad scribbling on the whiteboards we had produced breaking down the story and go white in the face and groan: there was a plot hole that would make it all come crashing down, and we'd need to go back to figure it out yet again. Eventually we did figure it out, and even though I still have nightmares of it being broken, I'm happy and proud with the end result.

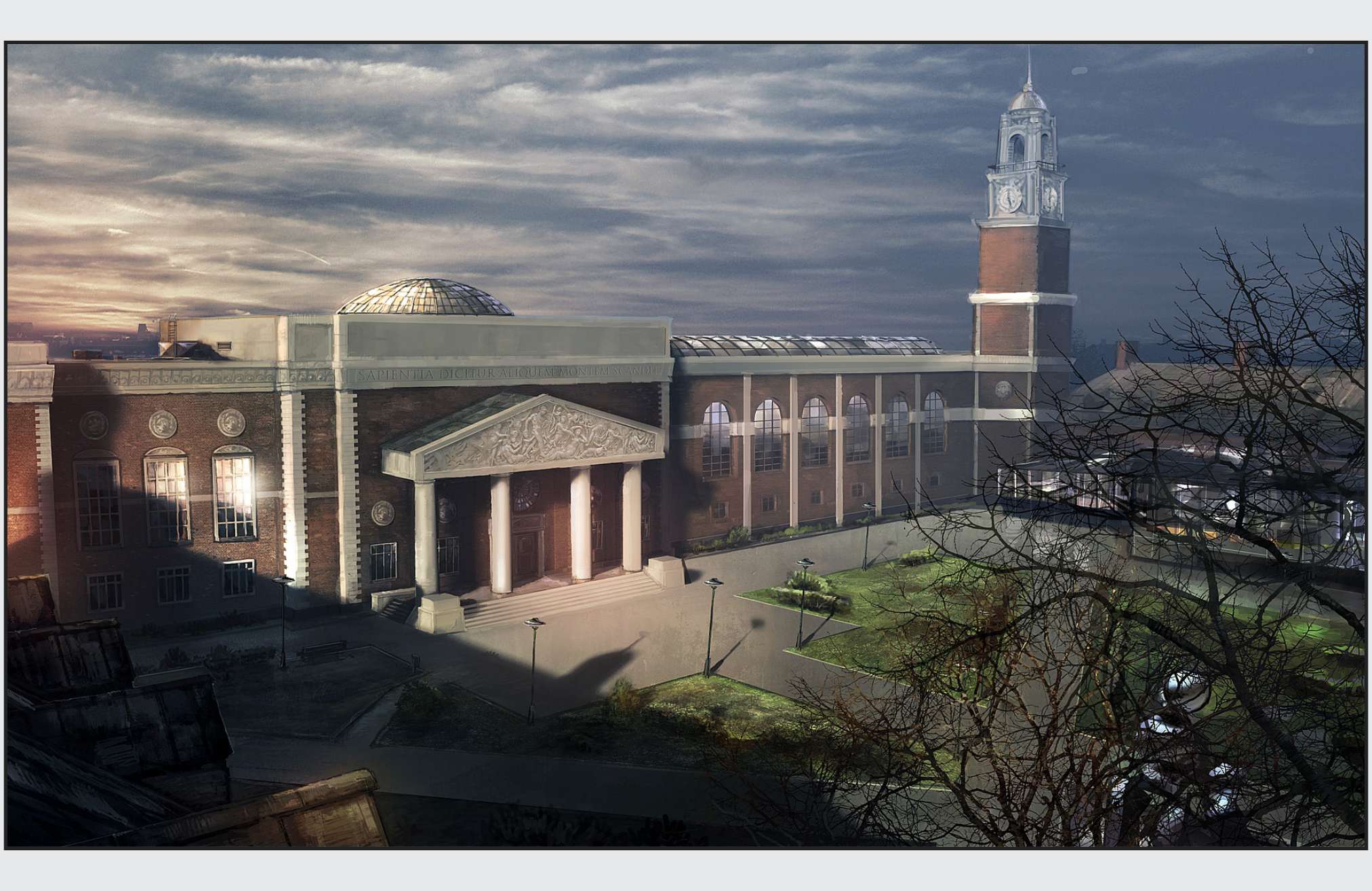


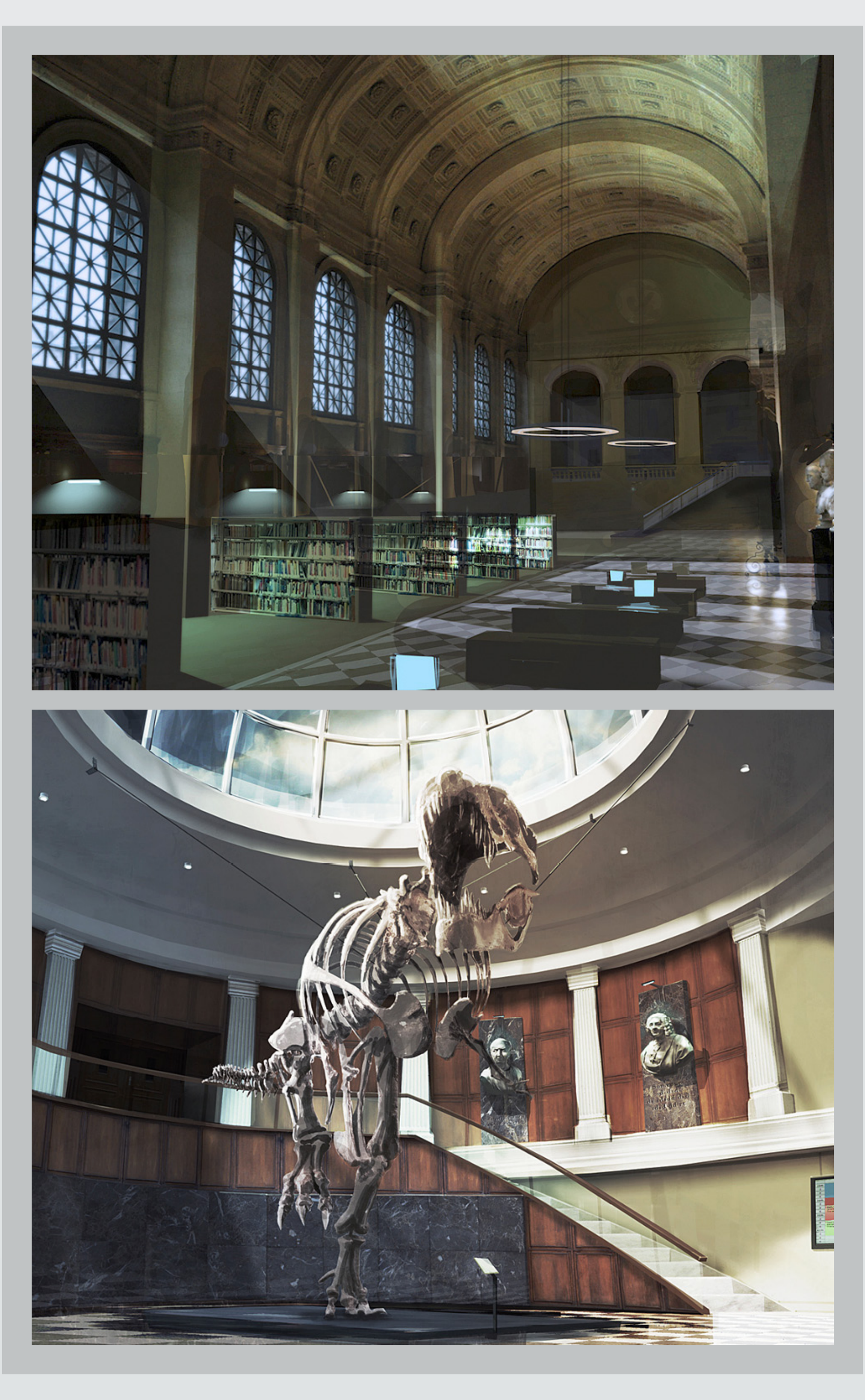
The story is always just one part of it and many production realities come in along the way forcing us to tweak things. Game production is a complex system, and afterwards the end result is judged not by the circumstances that made it the way it ended up being, but by its own merit. Everything else is an excuse.

When you think about Time Travel, you likely conjure thoughts of dinosaurs and going back in time to kill Hitler. That was never the plan with Quantum Break. I always wanted Quantum Break to be a modern cutting-edge techno-thriller.

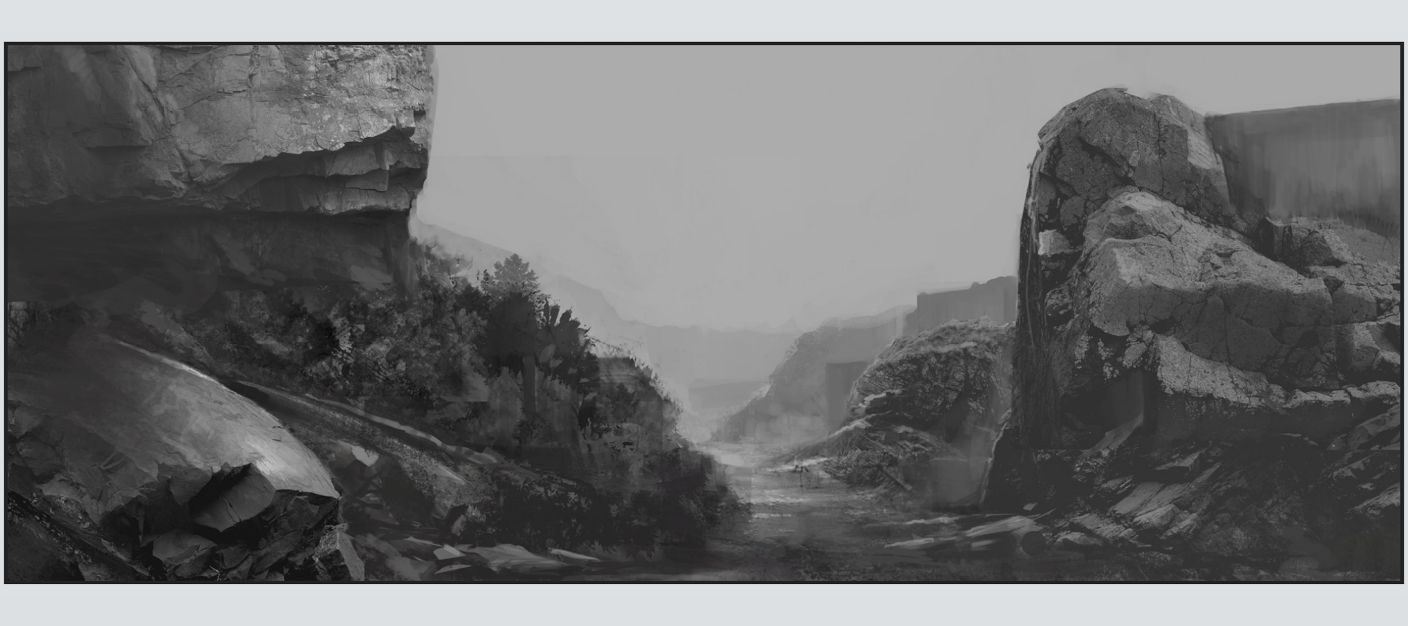
From the very first initial concept on, there was always the idea that you could never travel back beyond the moment of invention that makes Time Travel possible. In the game, that's in 1999. That never changed along the way.

From Alan Wake on, I've been a firm believer in the idea that the episodic storytelling we see in the best TV shows is a perfect model for stories in the games we are building. I wanted to push that forward in Quantum Break. Not only the episodic structure, but other aspects, as well, such as the main characters.





Remedy's previous games have been named after the main character, Max Payne and Alan Wake. Quantum Break is different. Quantum Break is not called Jack Joyce. I wanted to create an experience with an ensemble cast. Yes, this game is and always was Jack Joyce's story, the story of Jack dealing with his brother's death, but the idea was that going forward there would be other characters, as well, characters who could step in and take the lead role. In the initial concept we had four playable characters—Jack Joyce, Beth Wilder, Kate Ogawa, and Nick Marsters—but we soon realized that it was too much, the story felt too fragmented. We decided to focus on Jack's story. Beth remained a very important character with a complex backstory, but much of it is in the background, potentially to be told in the future.



Kate Ogawa started out as Paul Serene's ex-wife, a hard core security professional (glimpsed in this role in the first public Quantum Break demo), but finally turned into Clarice Ogawa, Martin Hatch's assistance, who interviews Jack in the framing story of the game. Nick started out as an ex-hockey player turned a con man who ends up in the wrong place at the wrong time, and finally became the comic relief cab driver you get to enjoy, depending on your choice in the first Junction moment (it's either him or Amy).

All four playable characters also had the Junction power in the initial concept. At this stage Paul Serene wasn't a playable character at all. We had to rethink the concept of Junctions when we scaled back the number of playable characters to just Jack. This is a good example of the nature of a creative process. You need to roll with the punches, be ready to catch the next wave. No plan will ever survive the contact with the enemy, the enemy in this case—maybe in all the cases—being the reality. This can be a huge source of anxiety, frustration, and stress—it always is.

But at the same time it's an opportunity, a brilliantly glorious opportunity for something even better and cooler, a constant source of new ideas. There's madness to it, but as a creator you must embrace it. When the creation in your hands keeps shifting and changing shape, new and (in some cases) better avenues will present themselves. I'm extremely proud of the idea to make the bad guy of the story, Paul Serene, a playable character, to give him the Junction power, and with that make him the conduit between the game and the show. This would never have happened if we'd gone forward with initial plan of four playable characters.

There were clear misadventures along the way. Microsoft wanted us to include the use of Kinect into the experience. We explored the idea of a Kinect co-op mode, where one player has the controller while the other co-pilots with Kinect, affecting the story, making the Junction choices. More and more it started to feel that we were creating two separate experiences. A traditional game, and something else—an Interactive Kinect-driven story experience.

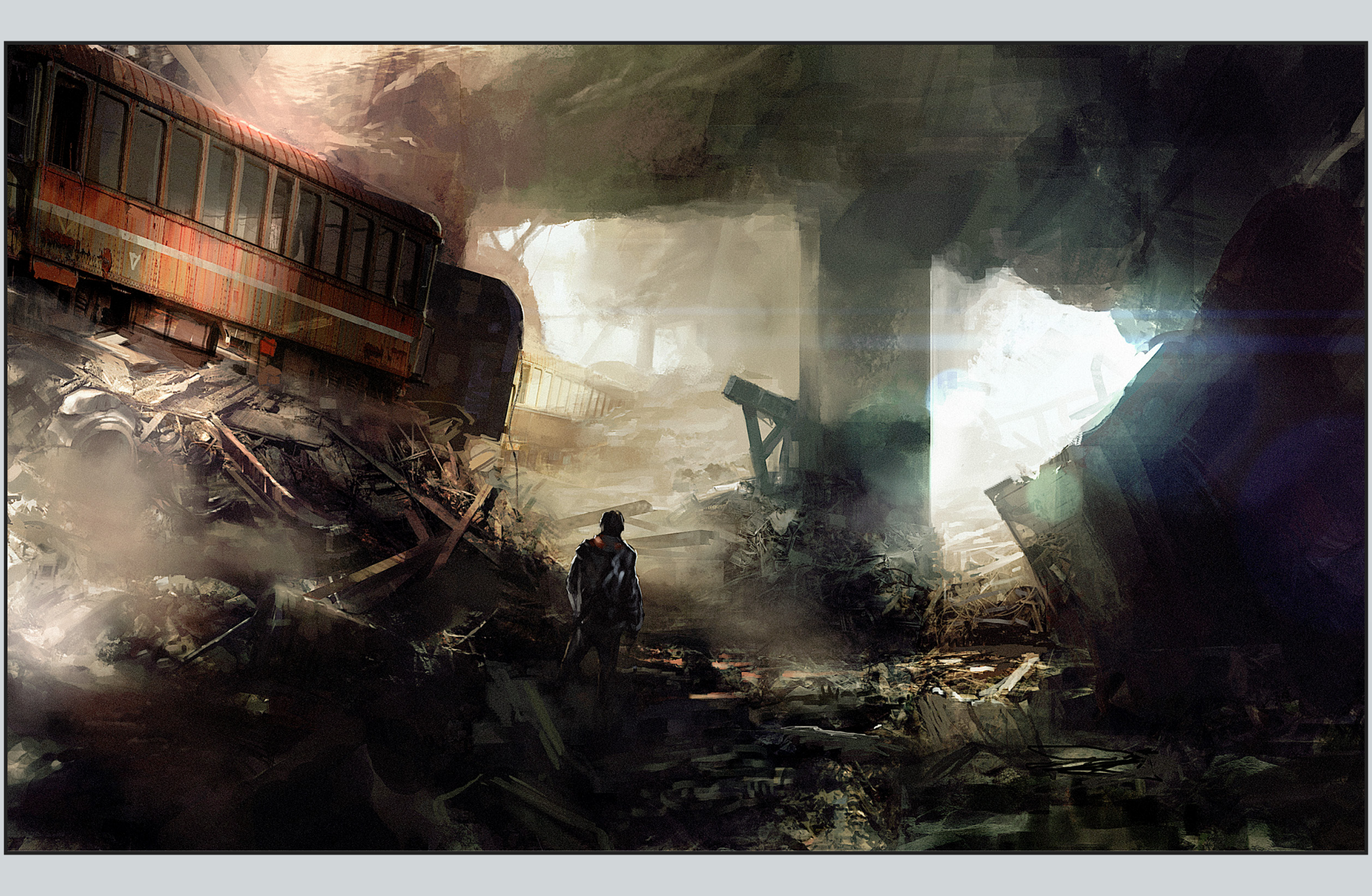
Even one new experience in itself can be a huge challenge, but two separate ones is sheer insanity. Luckily, we came to an agreement to drop the Kinect experience early on.

We always begin with a bunch of ideas. Ideas are easy, they are cool, they are seductive. It's easy to fall in love with an idea, make it your darling. With a big team of creative people, there is never a shortage of ideas. When the team starts working on them, they will lead to new ideas, and then even more ideas. Quite often when you dig in, start working on an idea, it will start growing into something bigger. You end up with all these ideas ballooning beyond control, and what started out as too many ideas soon becomes way too much content to be feasible for any team, schedule, or budget. And that's when you need to start killing your darlings—focus is essential. Finding the parts that work together, leaning on them, and cutting out the distractions and the things that do not make the whole stronger, no matter how cool they are individually.

Some of it will be left on the editing room floor, some will be saved for the sequel and some will live on to inspire a completely different concept, as the idea of quantum physics in Alan Wake lived on to become Quantum Break.

We started out Quantum Break with a prototype deal. Microsoft would fund the project for a few months, and we would create a demo to prove that the concept would work. We created what we called a "Guided Experience." This included a little bit of action, a Junction moment, story and characters. Very little of this has even been shown publicly. The location was the Riverport University library, the same one as is in the final game, although this library was in perfect condition and in active use until Monarch blows it up. Gethin Anthony was our Jack, and Erin Richards was Beth. Saku Lehtinen, our Art Director from Alan Wake, directed the cinematics and the actors. The "Guided Experience" was a success and led to the full production deal of Quantum Break.

What followed was the first public demo, what we called the "Sofia Scene." The purpose of this was to prove our new character technology in propriety engine Northlight, as well as the concept of a Stutter in time, a moment of broken time. For the pre-production phase, Sean Durrie assumed the role of Jack, to be replaced by Shawn Ashmore in the final game. We still wanted to keep Durrie as part of the ensemble, so he was recast for the part of Nick. Saku Lehtinen had already moved to another project, and Stobe Harju assumed the role of Drama Director.

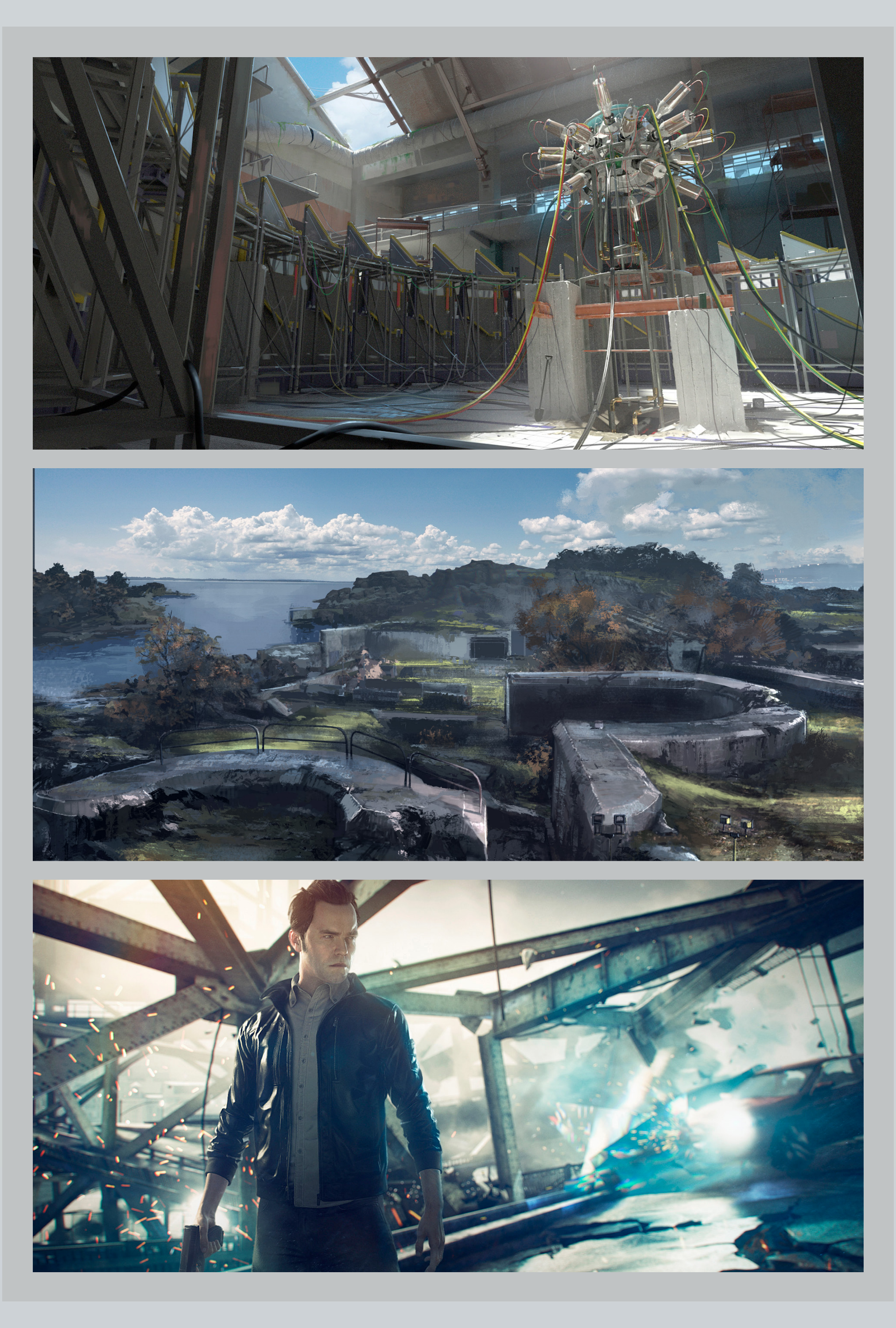


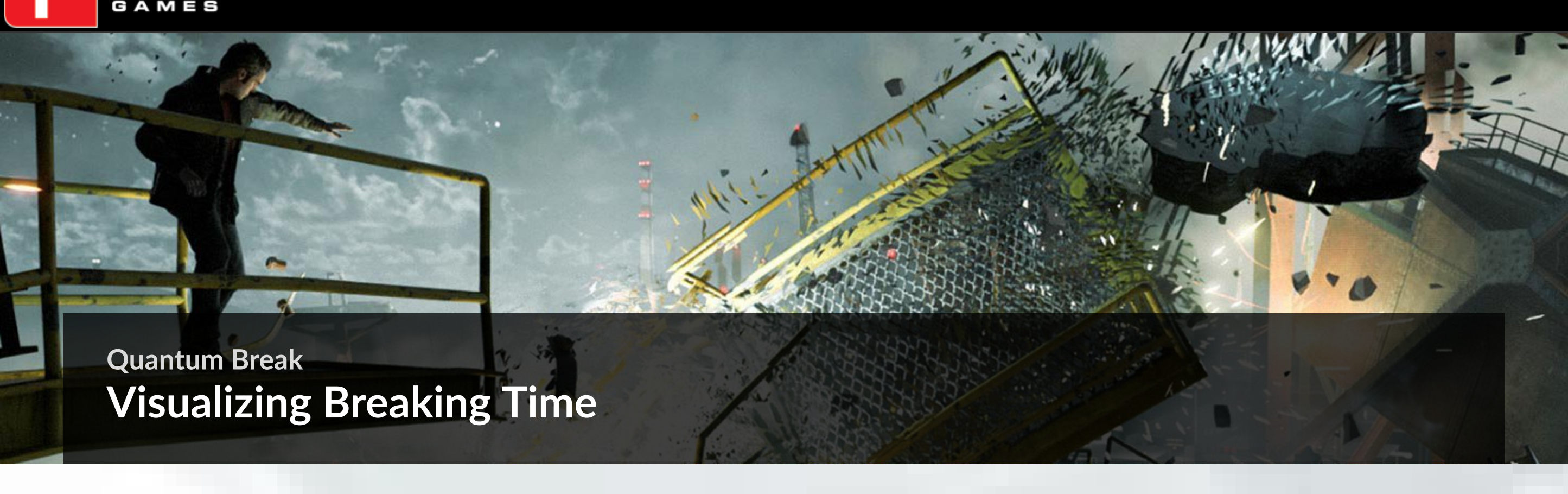
The idea of the live action show had always been there from our very first pitch on. Actually it was already there in our pitch of Alan Wake 2. The show always had a separate production crew. The original concept of the show was not as tightly connected to the game; it was following a different story in the same location and time, in the city of Riverport. Microsoft commissioned and created a 10-minute prototype show to prove the concept and get an internal funding for the full show.

Bits of this, with the little girl, were shown as part of the initial reveal of Quantum Break. The prototype got us the green light for the full show. From the beginning I felt that the show should be about the enemy, Monarch Solutions, and tightly connected to the events of the game. This was a long debate, and bit-by-bit we got to the idea of game being Jack's hero's journey and the show being about the villains of the experience. The show was written by a few different writers along the way. Josh Corbin came in at the end and performed miracles on the screenplay, rewriting and editing it to its final shape.

My ambition was always to make Quantum Break the Remedy game version of a Hollywood summer blockbuster sci-fi action spectacle. Only time (ha!) will tell whether or not we succeeded.

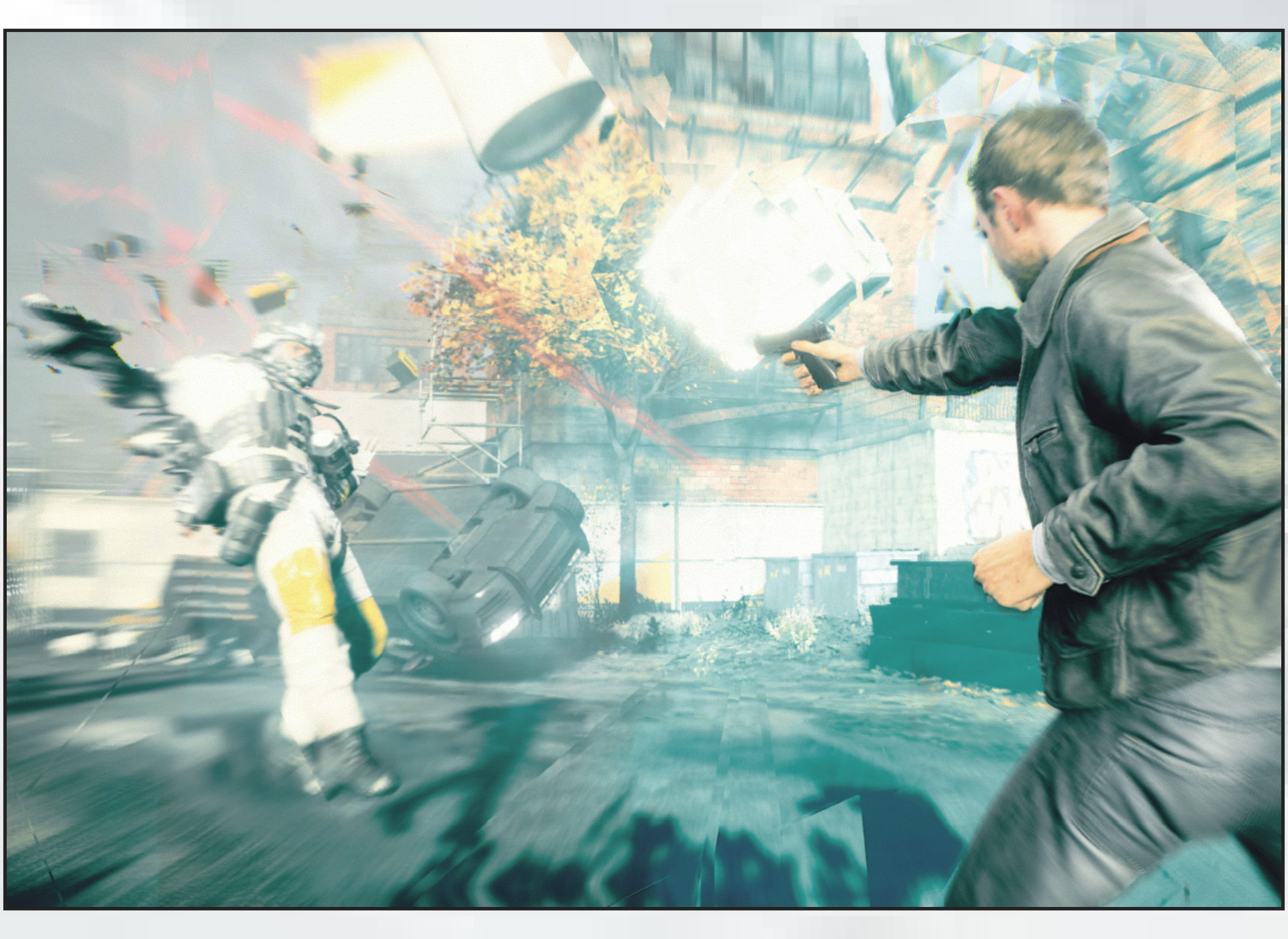
The line from a poem by Delmore Shwartz we used in the early marketing materials perfectly captures the essence of Quantum Break, both as an experience, as well as our journey getting there: "Time is the fire in which we burn."



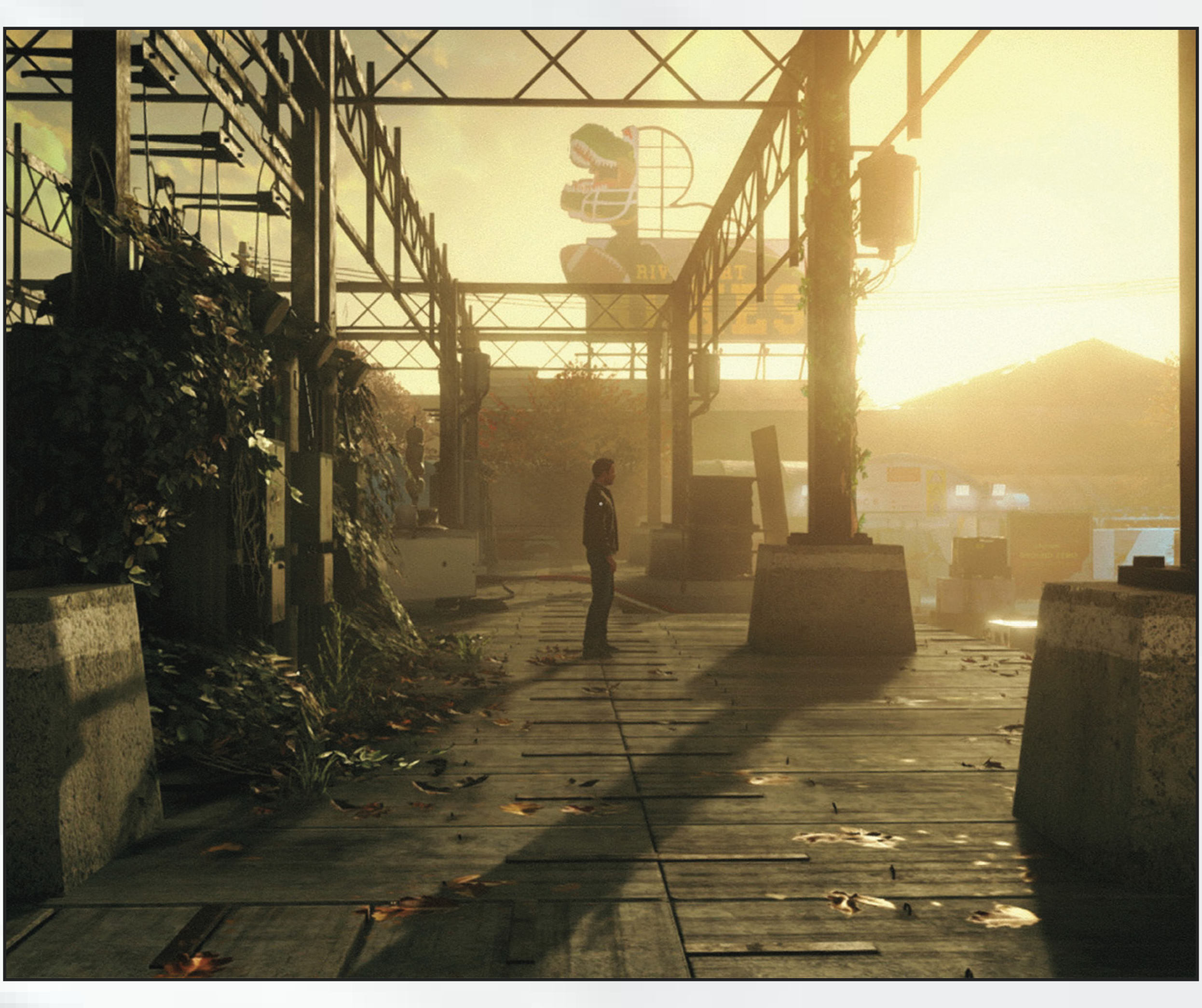


Quantum Break

Visualizing Breaking Time



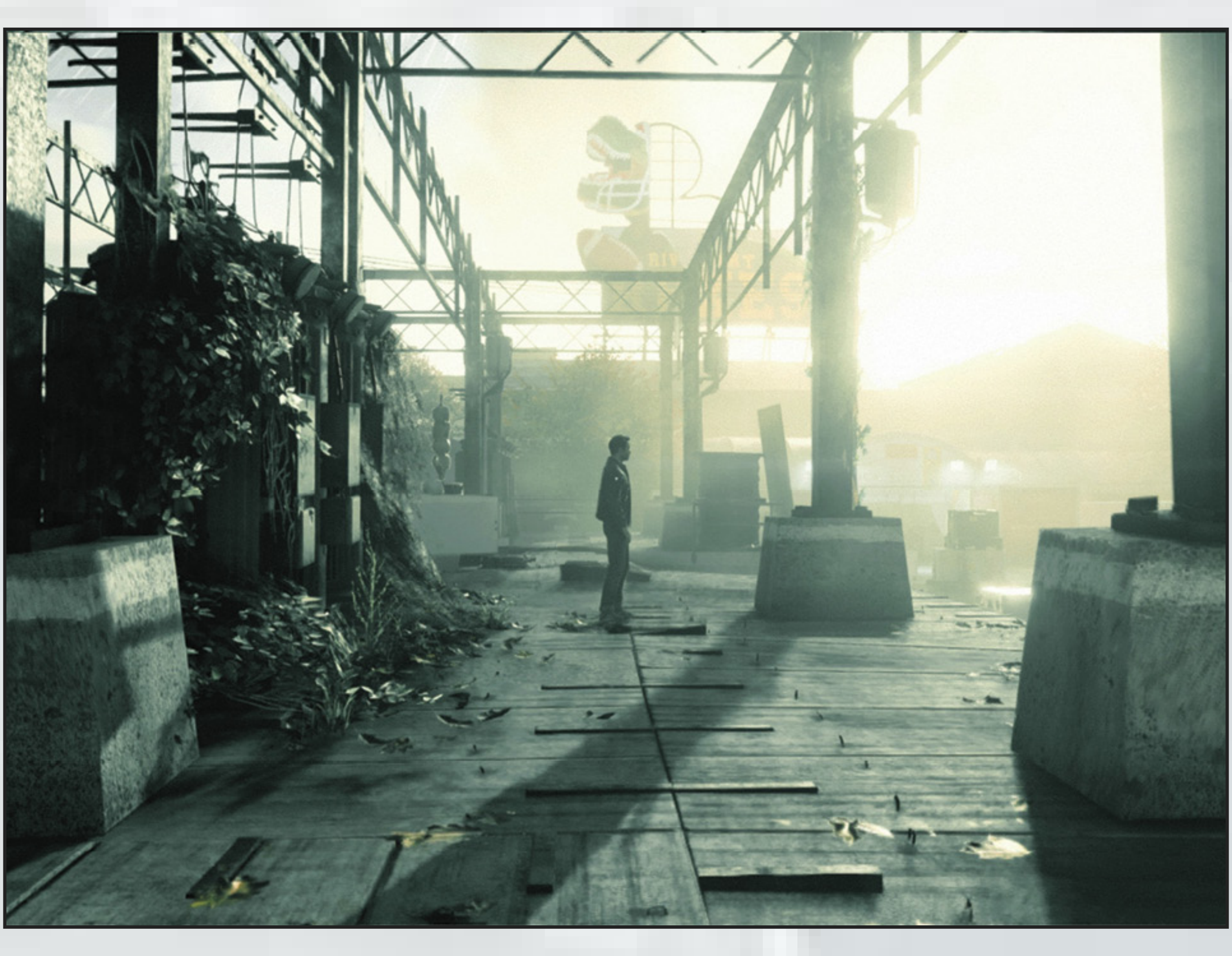
In Quantum Break, a failed Time Travel experiment causes a growing Fracture in time, causing time to start breaking down, leading toward the End of Time. During the same experiment, both the hero and the villain of the story, Jack Joyce and Paul Serene, are both caught in a blast of Chronon energy, gaining a number of different time-related superpowers.



All the different elements related to this, time breaking down and with that the Stutters in time, the Time Powers, the Junction moments where Paul Serene can see glimpses of different potential futures, the energies and effects related to the technology involving Time Machines and other experimental devices of Chronon technology, the Chronon Syndrome Serene suffers from, even the elusive Shifters, all had to feel and be a part of the same family of effects.

What does time look like? How do you visualize the concept of time breaking down? We knew we wanted the normal time and broken time to feel like two different worlds.

But it took a lot of brainstorming and prototyping, a lot of hard core tech and engine work to get there. We started from simple ideas, things move when time works normally; everything freezes when time stops. Simple enough. But it didn't really offer us much to work with and it got a bit boring after a while. We wanted more—more danger, more visual fireworks. How to make the broken time feel fragmented, stretched, unstable? We looked for visual inspiration from Cubism. We looked into Glitch art, slit-scans, long exposure photos, strobe photography. Bit by bit, we created a palette of different effects and techniques, one simulation essentially with these different elements that by tweaking them in different ways we could create our family of Time Powers and effects.

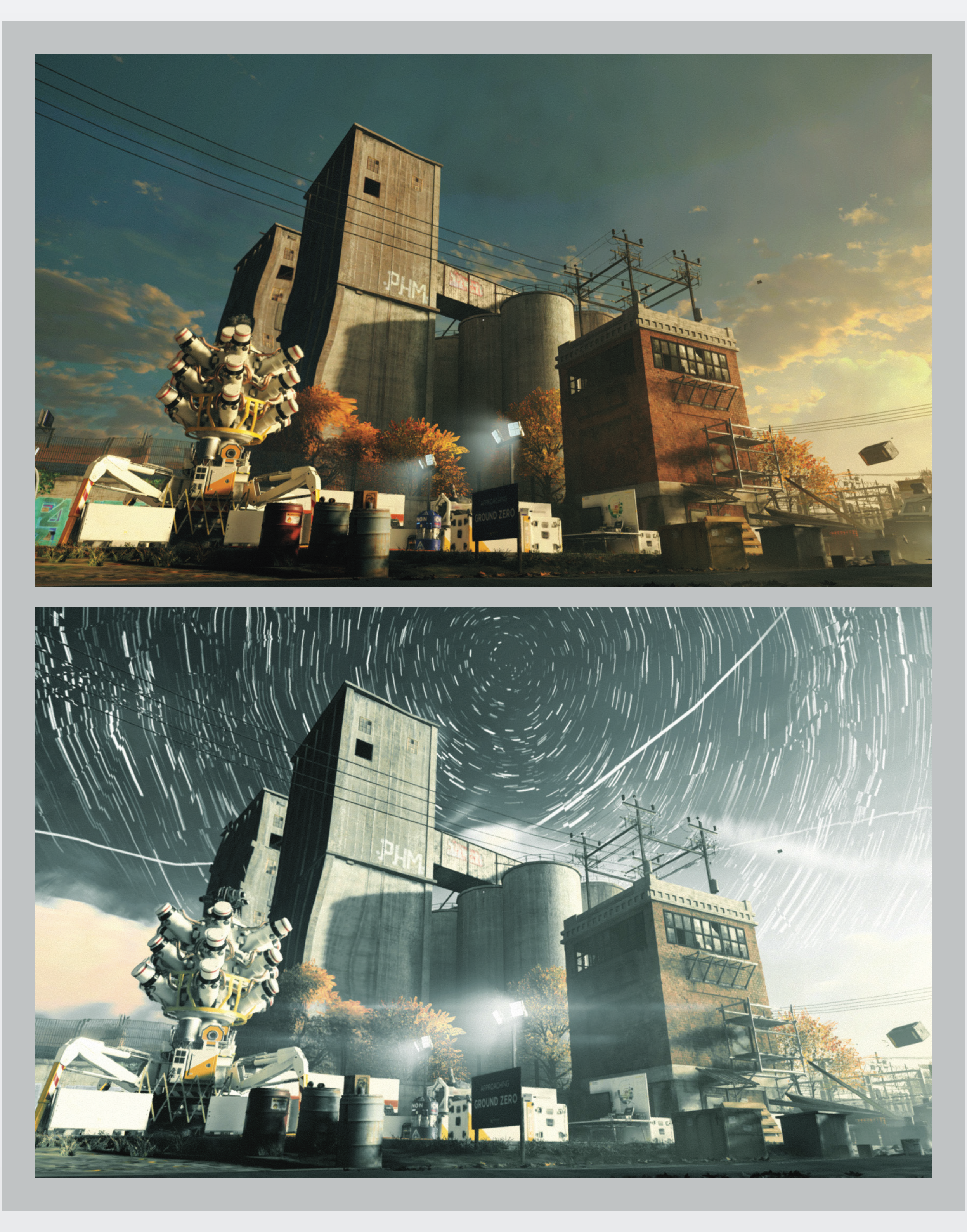


What follows is a step-by-step guide to visual changes caused by time breaking down. It's worth noting that many of these effects are effects in motion and, as such, while you can get an idea from still images, they will never truly do justice to how it feels and looks in the game.

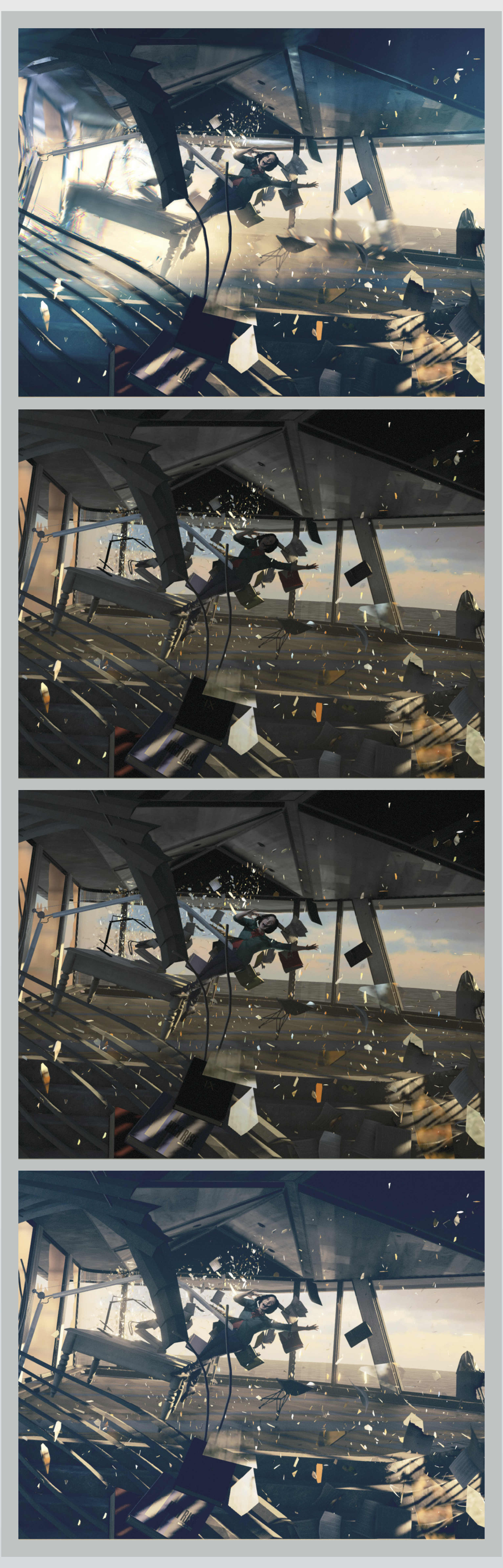
When time breaks and a Stutter hits, the overall ambiance and grading of the scene changes. For this we took inspiration from infrared photography and created an overexposed and intense look.

We wanted to create a feeling of dangerous energies, and unpredictable, unstable look to broken time. Distortion waves sweep through the environment, animated by simple 2D fluid simulation projected over the scene. The intensity of distortion is driven by audio to make it feel more authentic. Indeed, audio plays a huge role in this process. Waves create complex layering of effects. In addition to geometry changes, waves emit distortion prisms, causing additional prismatic screen-space distortions and flakes—small particles taking their color from the underlying surface. Finally, waves project caustics over the scene, providing another layer of movement.

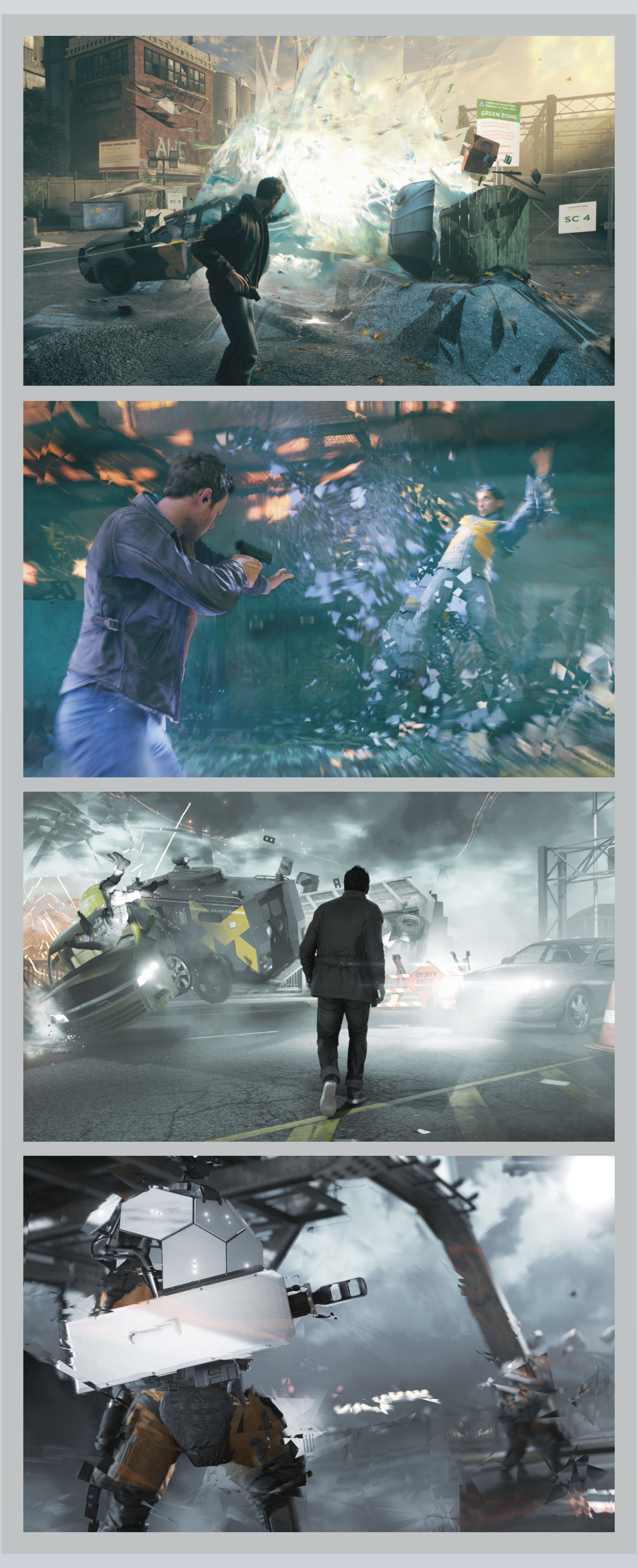
This is done by taking the 2D fluid simulation texture, distorting it with prismatic shapes, and projecting it as a light source over the scene. Light's intensity is modulated by audio.

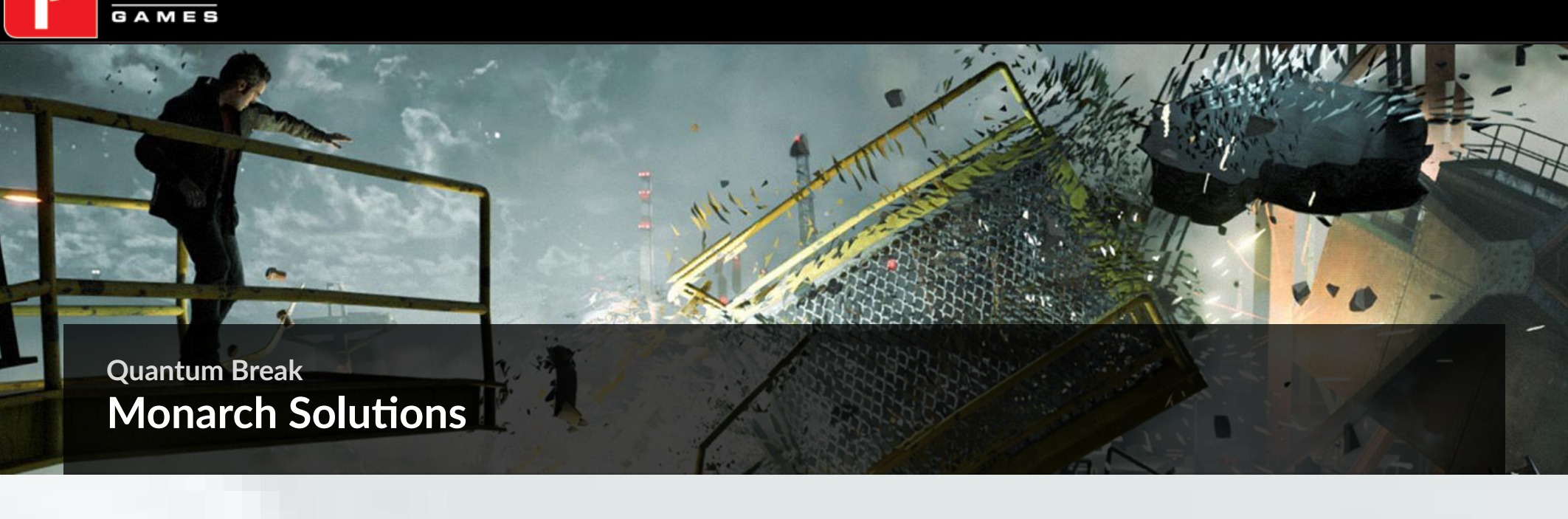


Inside Stutters, motion trails, inspired by slit-scan and long exposure photography, provide a visualization of an object's movement through space and time. The sky and the stars are a good example of how trails are used. When a Stutter hits, the visualization of the sky changes completely. Stars and other objects in the sky draw out paths of light. Other important sources of light trails include bullets and the warp trails of Monarch Chronon tech Strikers, using the Chronon tech devices on their backs to simulate the effects of Jack's Time Rush power.



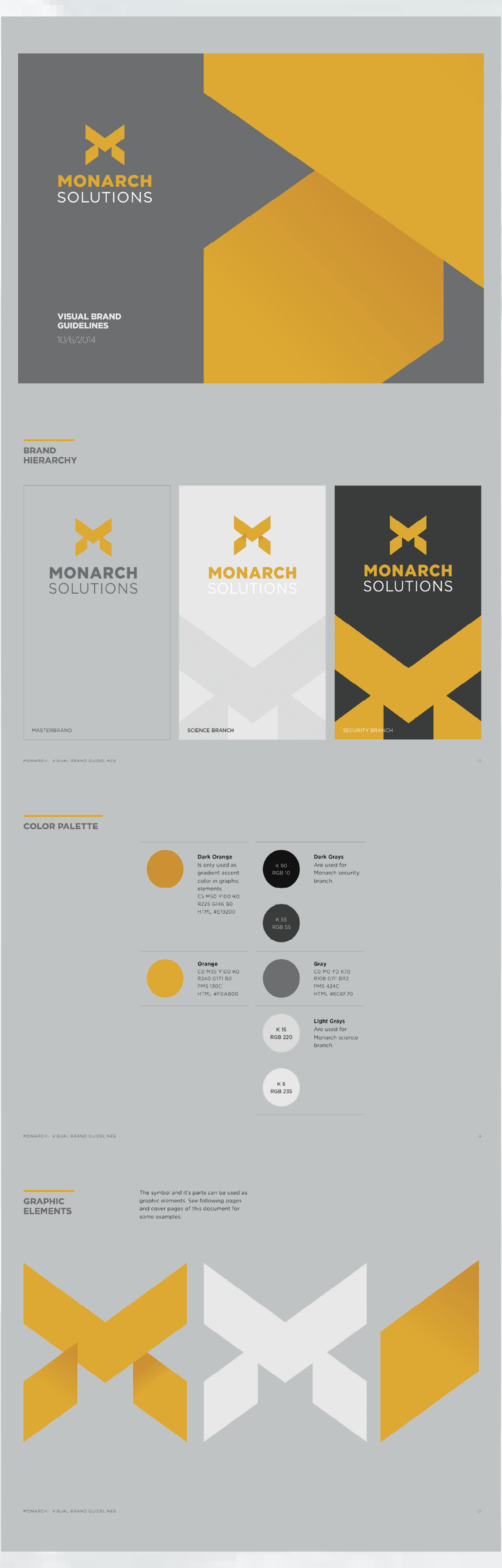
The Stutters can be a chaotic, cacophonic experience. It's easy to get lost in them. This quickly became clear to us. It was obvious that we needed to provide guidance to the player. We do this in multiple ways, but one important device is color. Inside a Stutter, only the accent colors punch through the bleached world. This provides structure to these scenes. Yellow is a clue and sign for the player: this is the way forward. At the same time, it's no accident that it's also the Monarch brand color.





Quantum Break

Monarch Solutions



MONARCH SOLUTIONS

VISUAL BRAND GUIDELINES
10/6/2014

BRAND HIERARCHY

MONARCH SOLUTIONS

MASTERBRAND

SCIENCE BRANCH

SECURITY BRANCH

MONARCH · VISUAL BRAND GUIDELINES 13

COLOR PALETTE

Dark Orange
Is only used as gradient accent color in graphic elements
C5 M50 Y100 K0
R225 G146 B0
HTML #E19200

Dark Grays
Are used for Monarch security branch.
K 90 RGB 10
K 55 RGB 55

Orange
C0 M35 Y100 K0
R240 G171 B0
PMS 130C
HTML #F0AB00

Gray
C0 M0 Y0 K70
R108 G111 B112
PMS 424C
HTML #6C6F70

Light Grays
Are used for Monarch science branch.
K 15 RGB 220
K 5 RGB 235

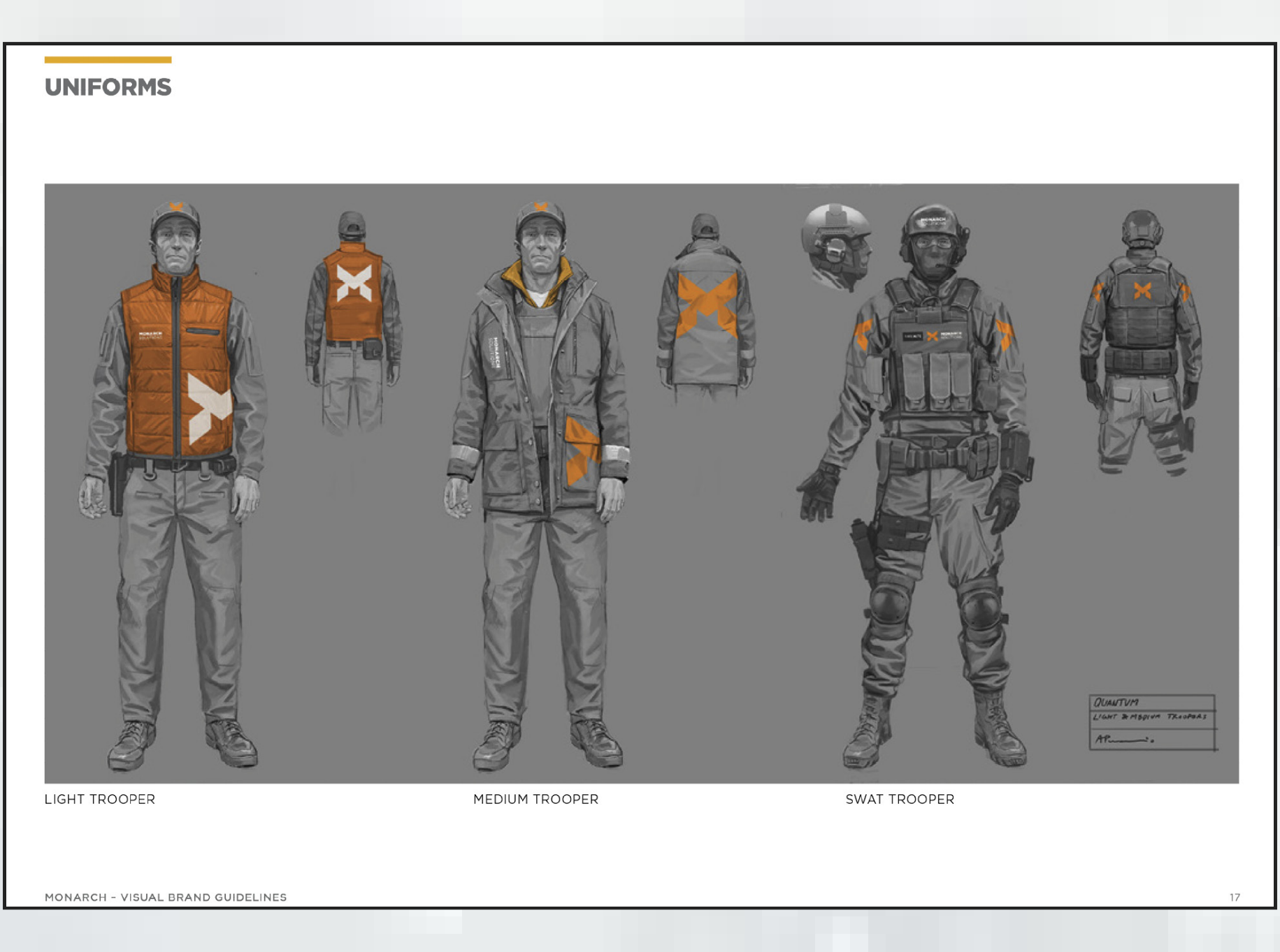
MONARCH · VISUAL BRAND GUIDELINES 8

GRAPHIC ELEMENTS

The symbol and it's parts can be used as graphic elements. See following pages and cover pages of this document for some examples.

MONARCH · VISUAL BRAND GUIDELINES 12

Monarch Solutions, the corporation Paul Serene founded when he traveled back in time to 1999 to prepare for the End of Time, plays a huge role in Quantum Break. In the game, it's your enemy; in the show, it's the focus. We set out to create a corporation that would feel like a huge, real, authentic entity on all different levels.



UNIFORMS

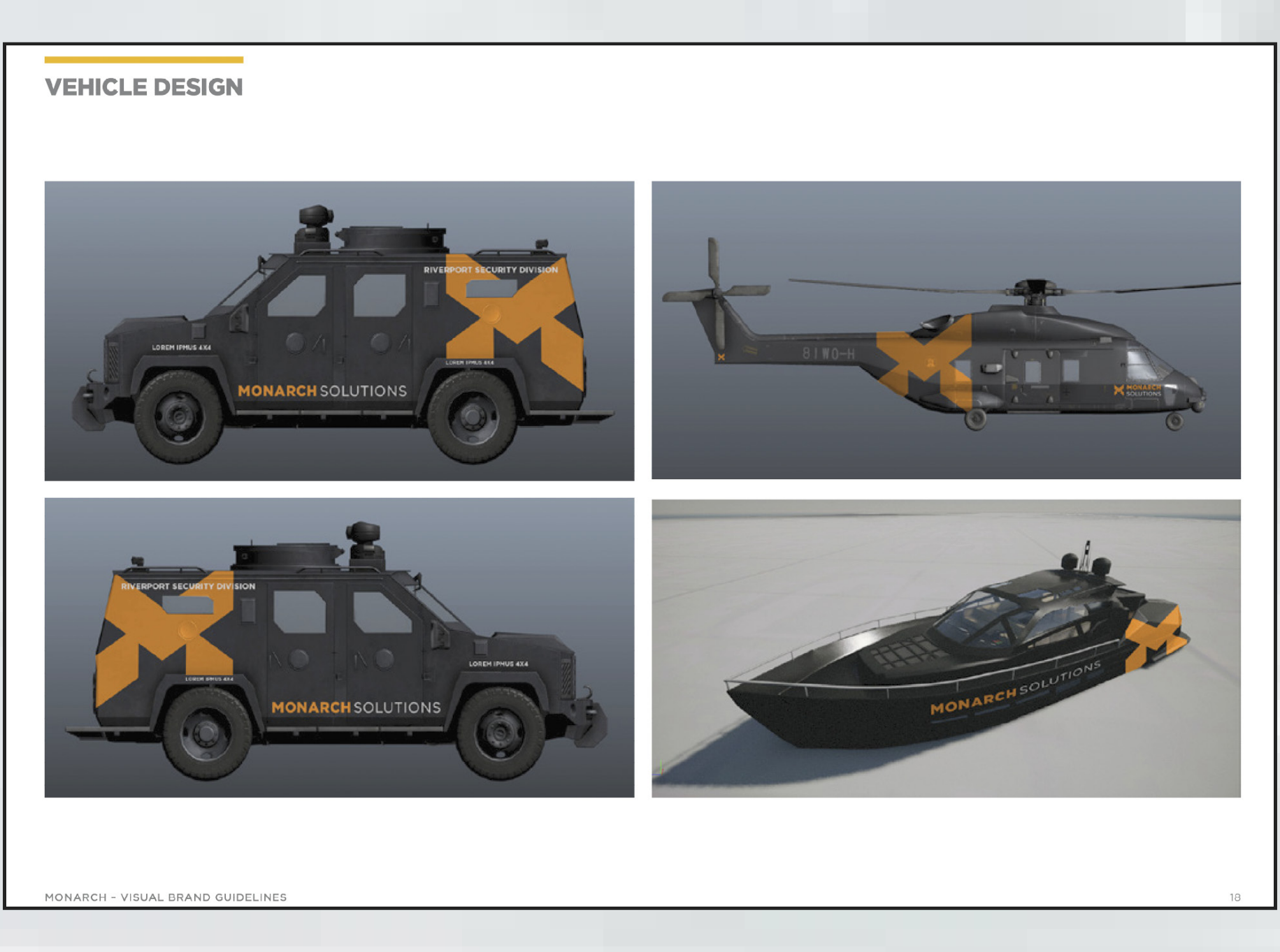
LIGHT TROOPER

MEDIUM TROOPER

SWAT TROOPER

MONARCH – VISUAL BRAND GUIDELINES 17

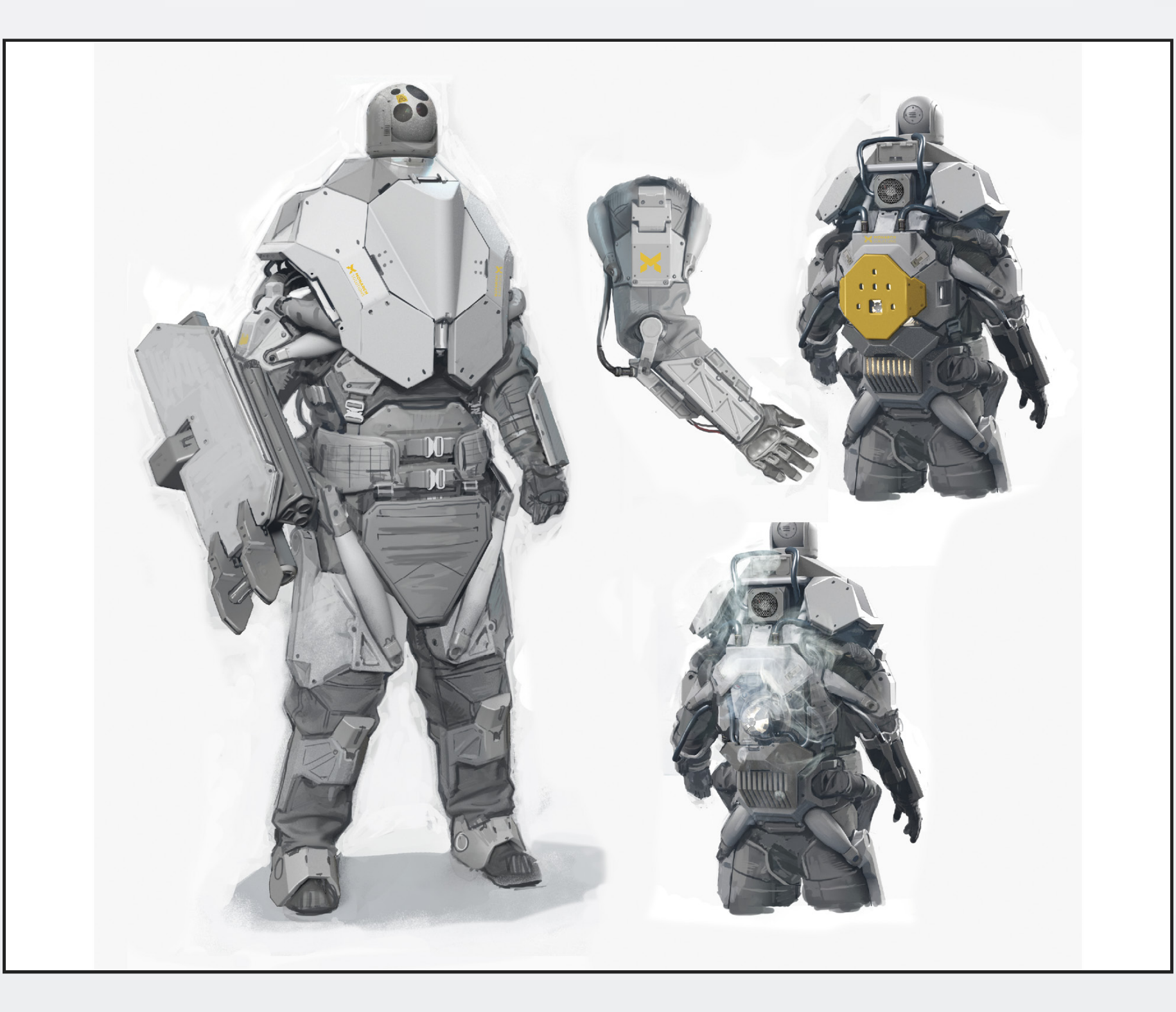
We hired Nimiö, an agency that builds brands for companies, to help us conceptualize the branding for Monarch Solutions. Together we created a brand guide with rules just as company brands have in the real world.



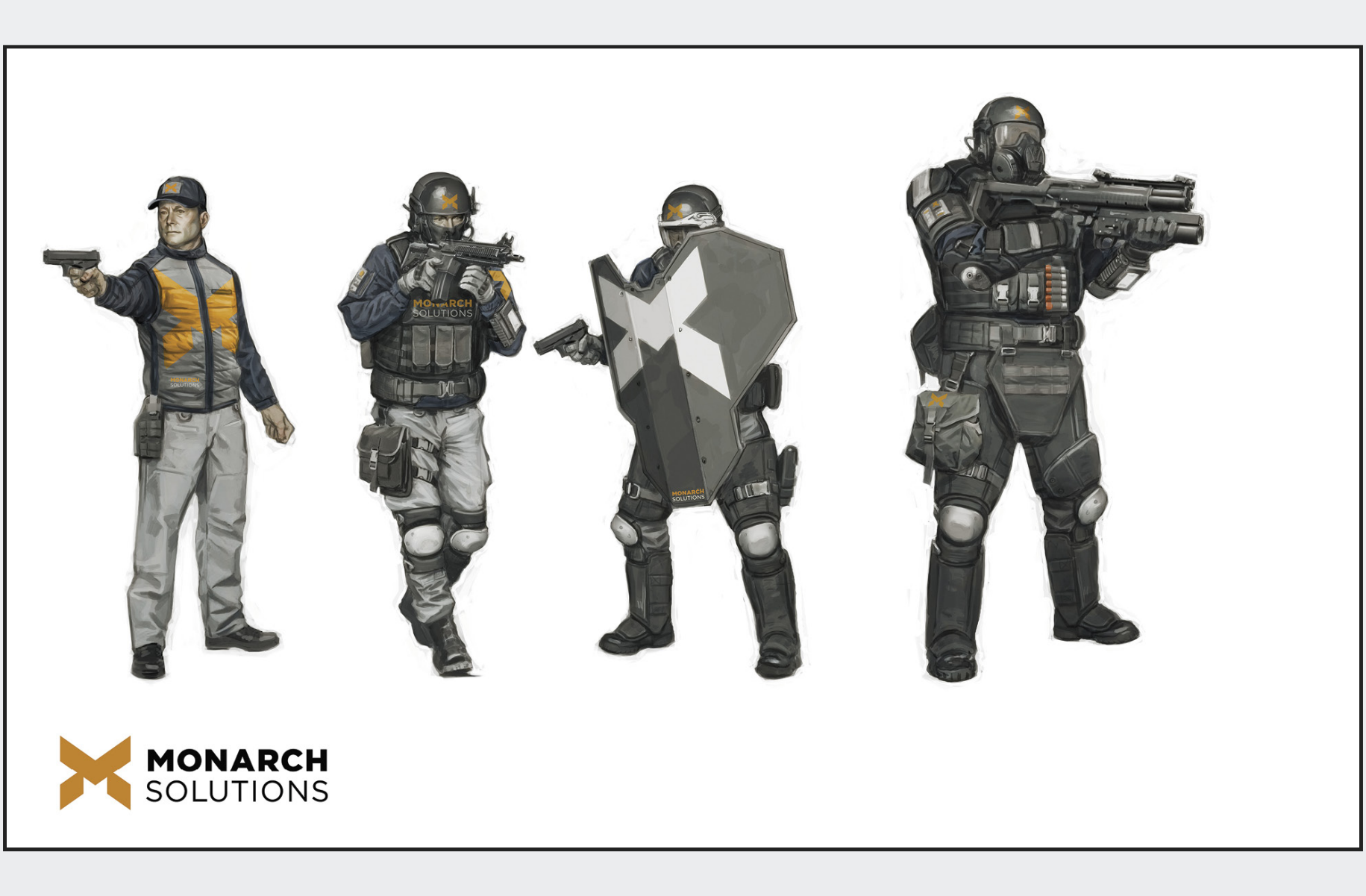
VEHICLE DESIGN

MONARCH – VISUAL BRAND GUIDELINES 18

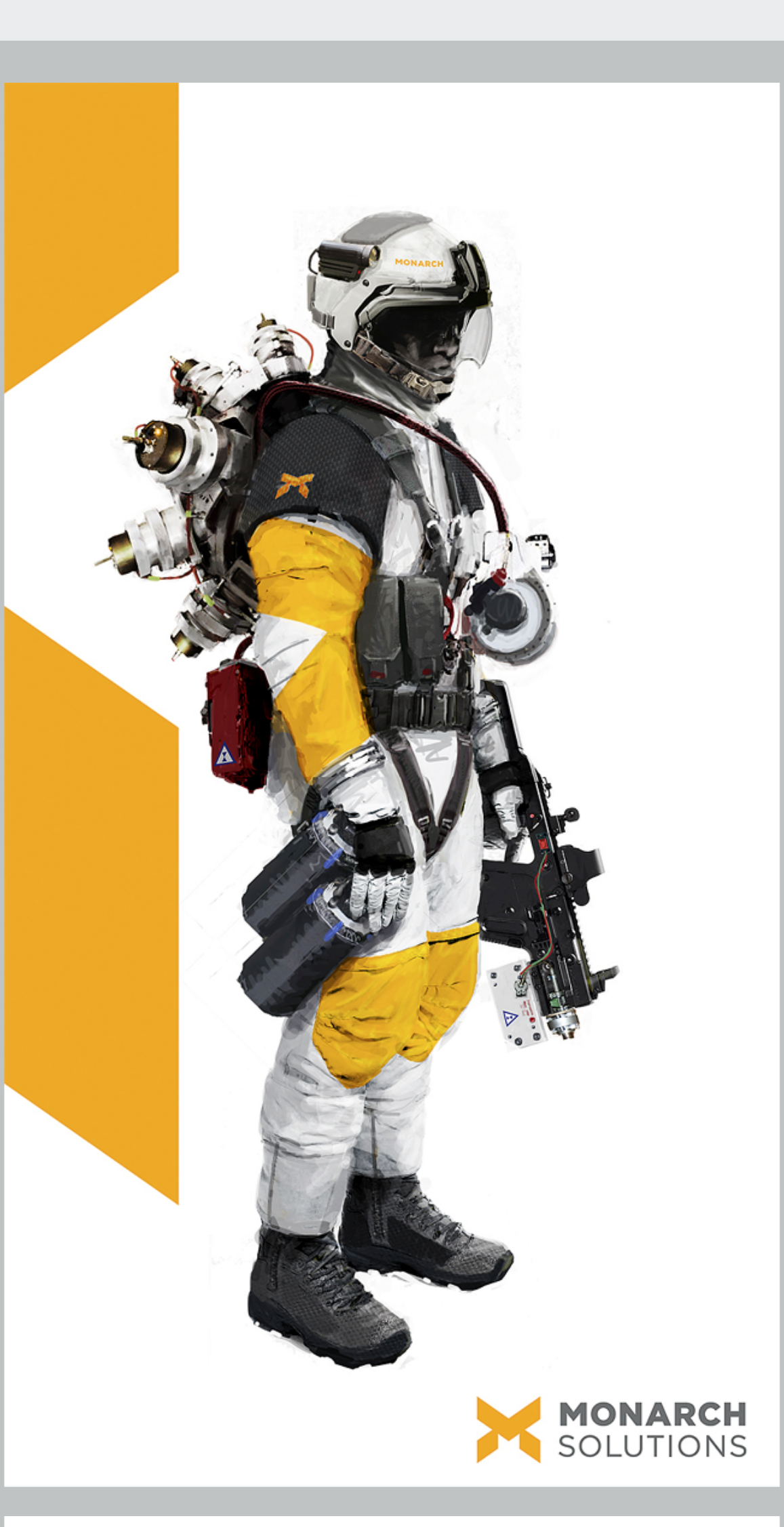
The Monarch brand appears all around in both the game and the show. The core of the Monarch identity is the brand mark: a stylized butterfly symbol. This appears in every application connected to Monarch. The idea is naturally tied to the concept of Time Travel, Paul Serene's power to shape the future with his Junction power, and the butterfly effect.

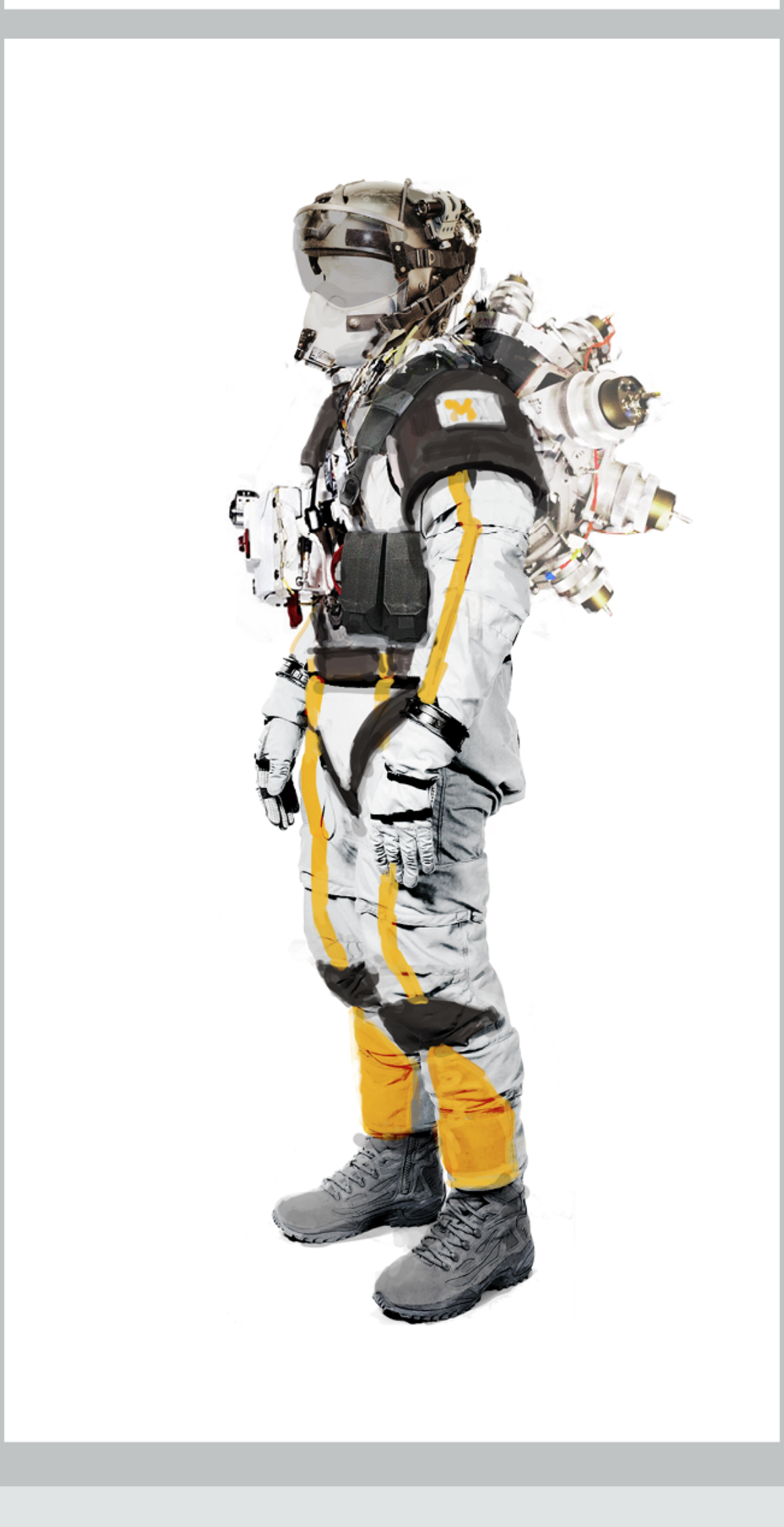


Shard-like shapes and the color yellow are strongly present in the company brand. Monarch architecture is Fractured and angular, creating a look of prismatic futurism.

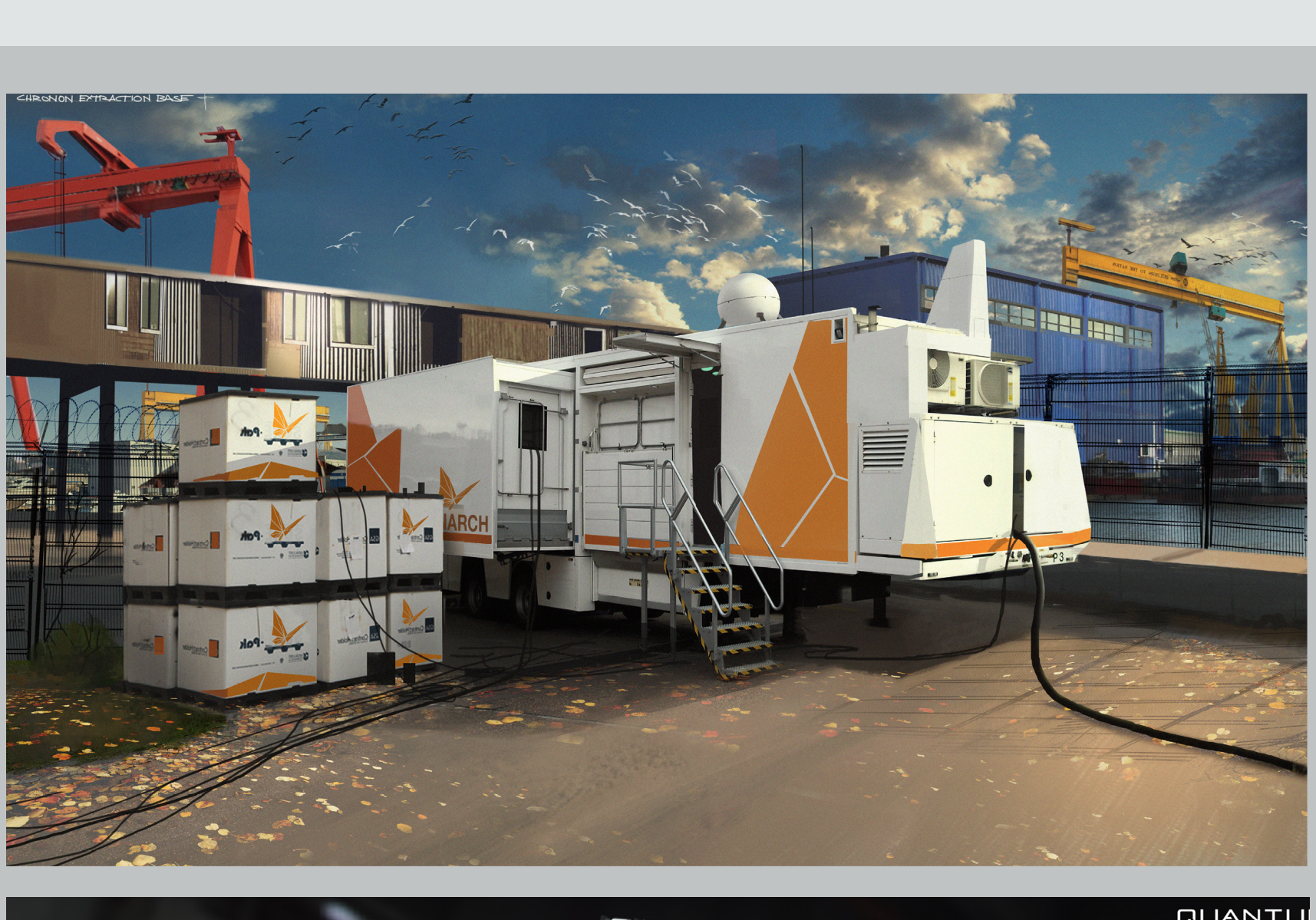


This has been inspired by the look of time energies, the heart of what Monarch Solutions is about.



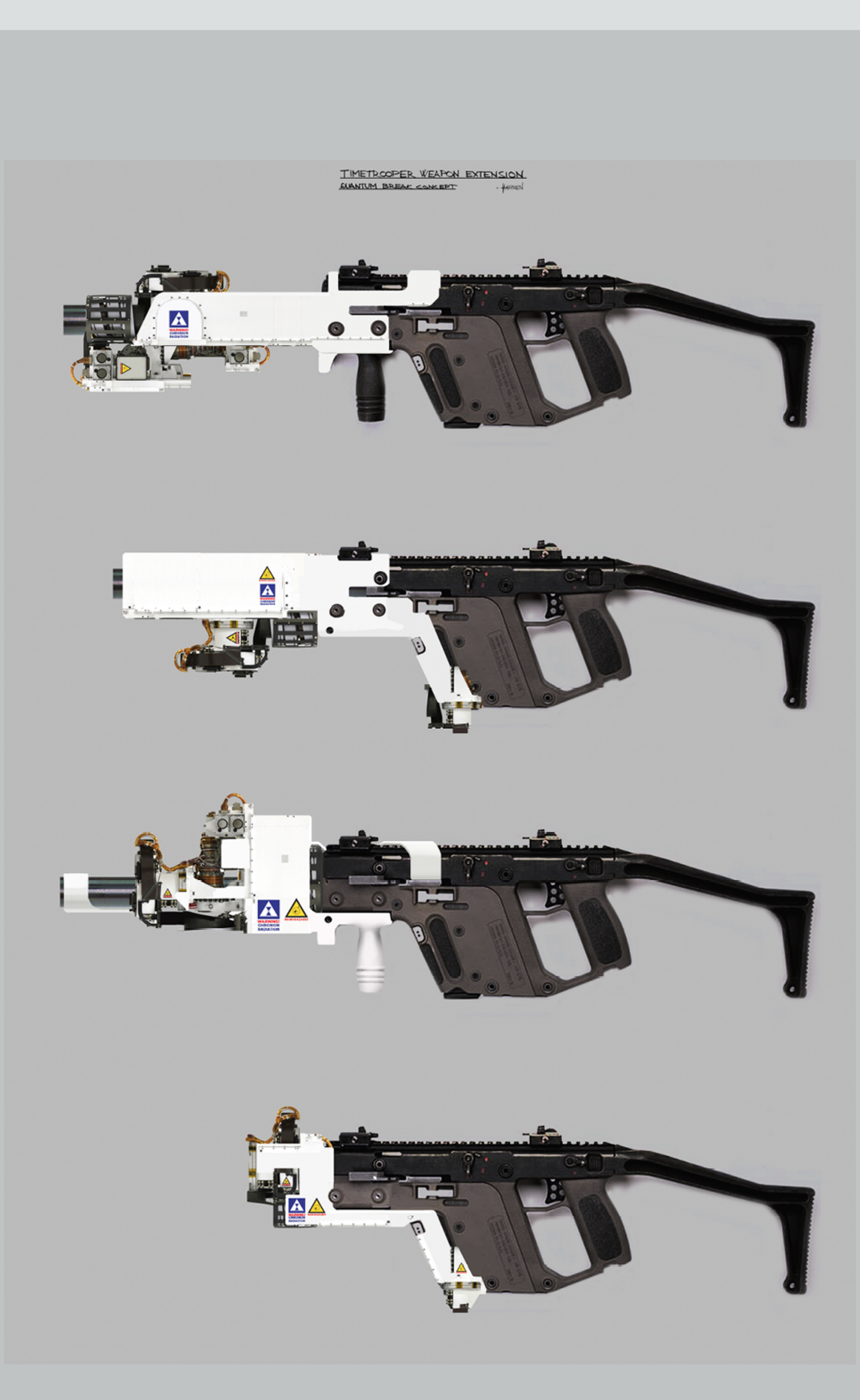


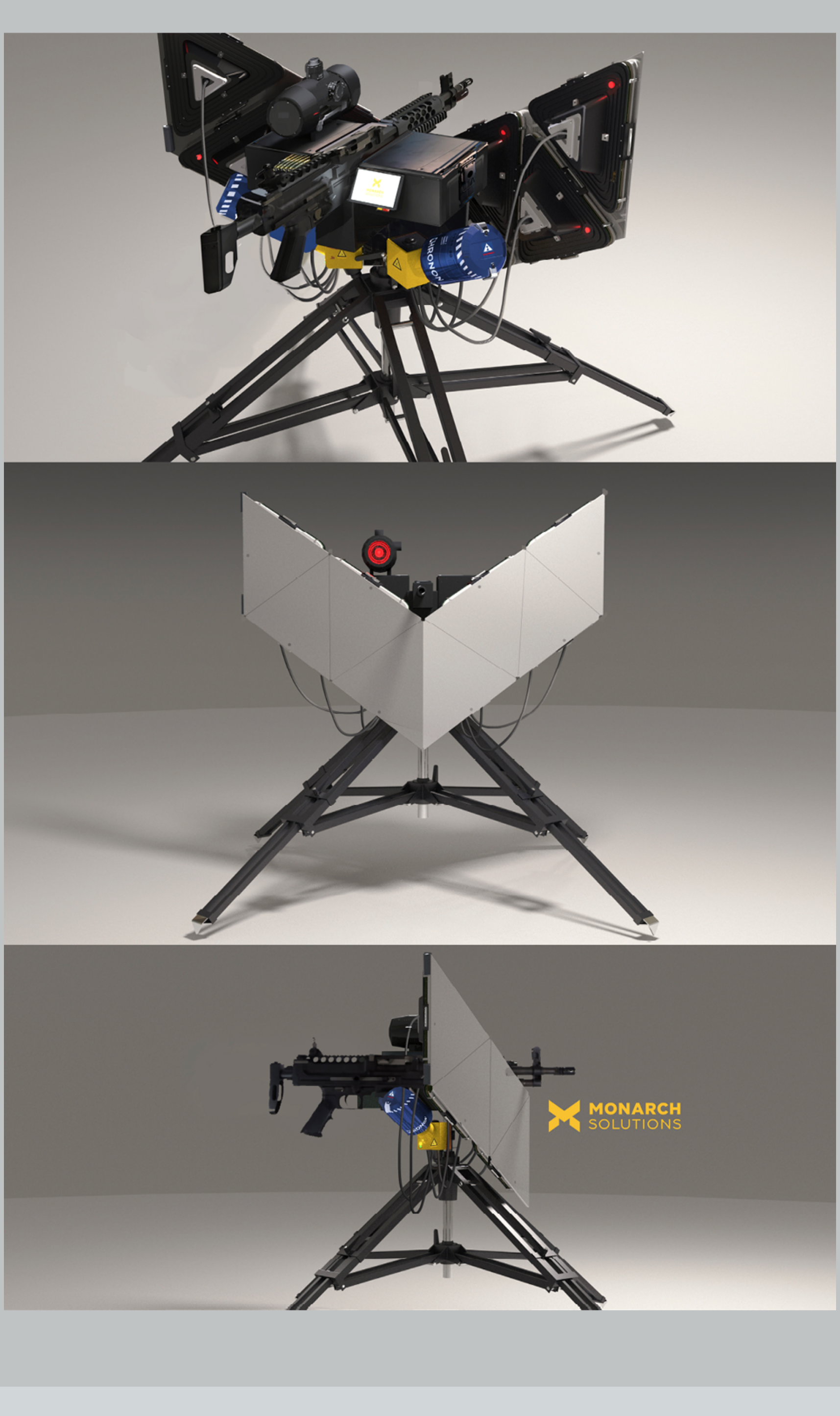
The events of Quantum Break happen in Riverport, a small fictional East Coast city with a university and a history of heavy industry and shipbuilding. The industry has not been what it used to be for a long time and the city has struggled, until Monarch Solutions appears and brings a new age of prosperity with it. We wanted to bring contrast into the setting with this, a sense of layers and history and change that's especially important when dealing with Time Travel. Monarch's ultra-modern architecture juxtaposed against the old buildings of Riverport look and feel all the more striking. With this we also wanted to create a feel of dread, of Monarch taking over, devouring the old. This idea of contrasts, of old and new side by side and on top of each other, is present all around the game environments.

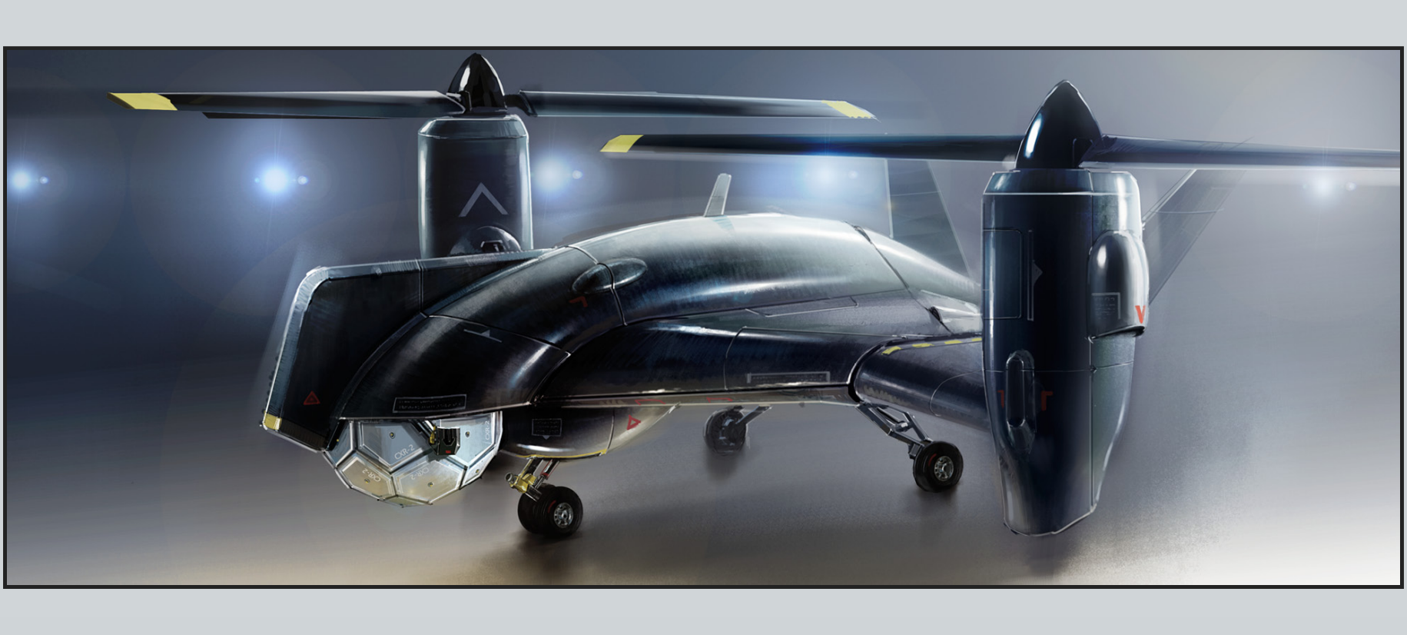


QUANTU
MONARCH R.O.V.

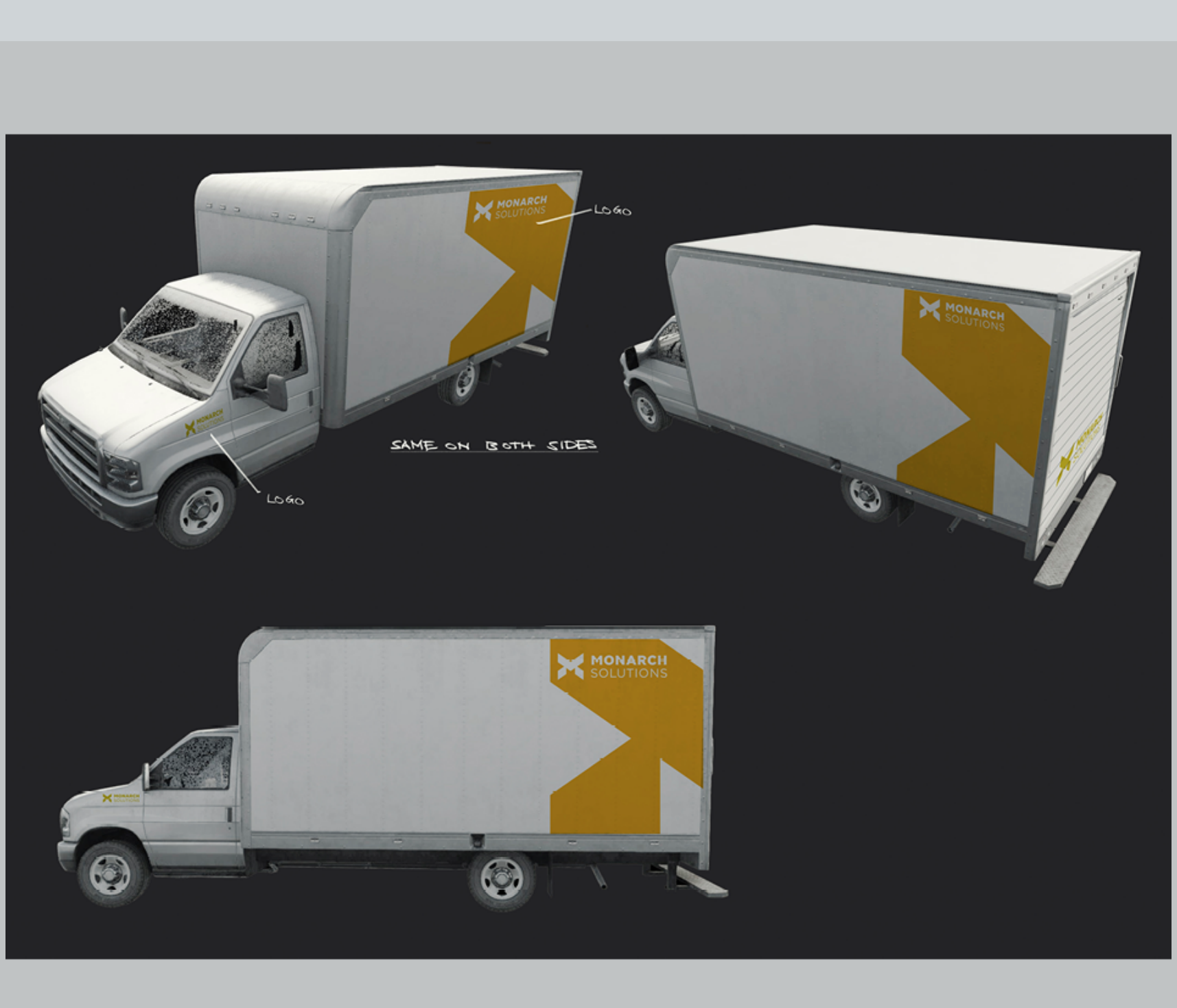
When it comes to the technology in the game, and especially the Chronon technology used by Monarch Solutions, we looked for inspiration in real present day science and technology. Even though Quantum Break is a science fiction story, we endeavored to create a feel that if what happens in the game would be possible in the real world, the technology would look like it does in the game. For inspiration, we turned to fusion reactors, NASA, and particle accelerators of CERN. For the Monarch Chronon tech elite troops, the vision was to create suits that would look like "militarized NASA" technology.

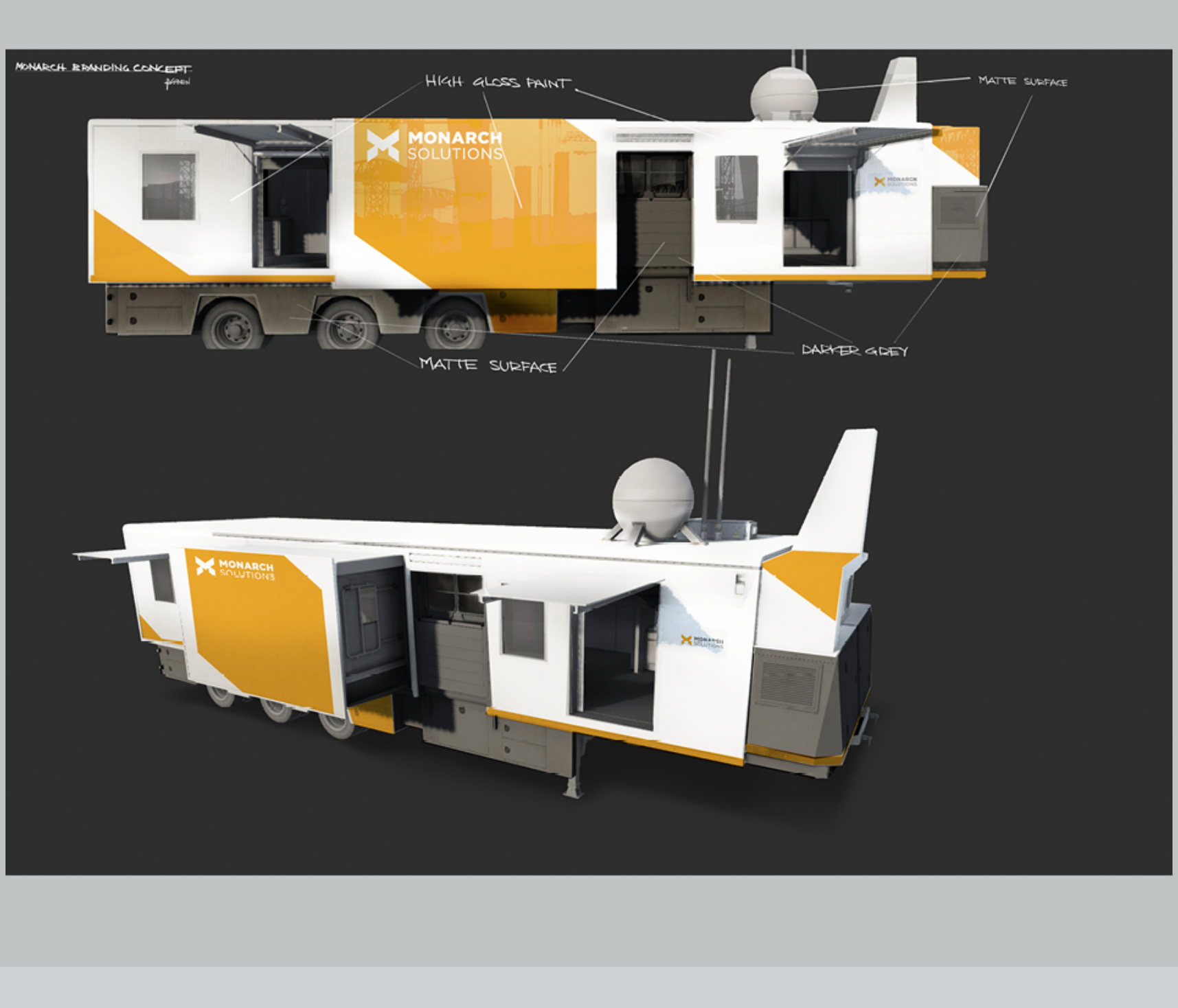






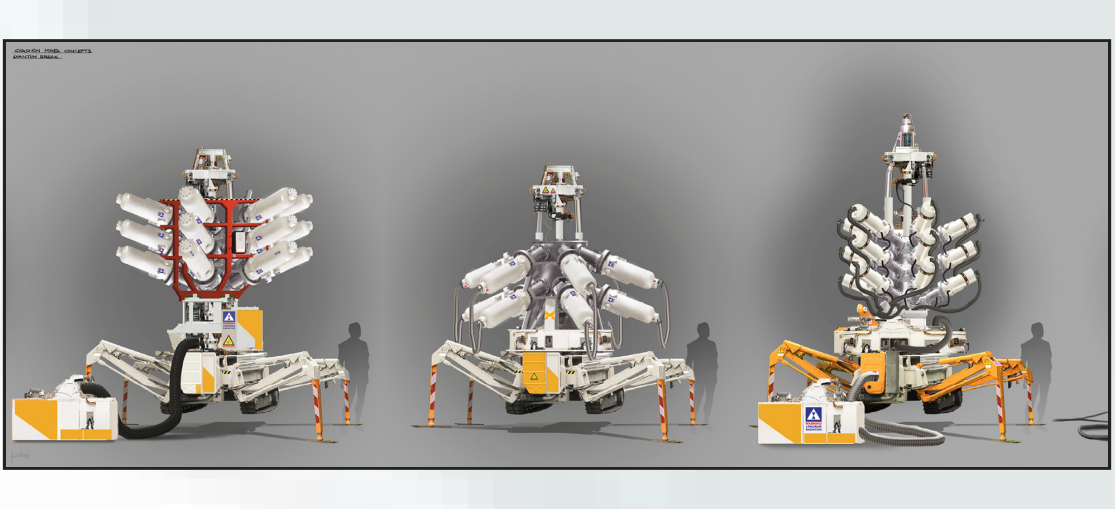
For the in-game monitors and the 2D visual style, we turned to real scientific visualizations. We wanted to make it raw and believable. We also researched the NASA style guide from the '70s for this purpose. This style was also used for the menus and the user interface of the game.

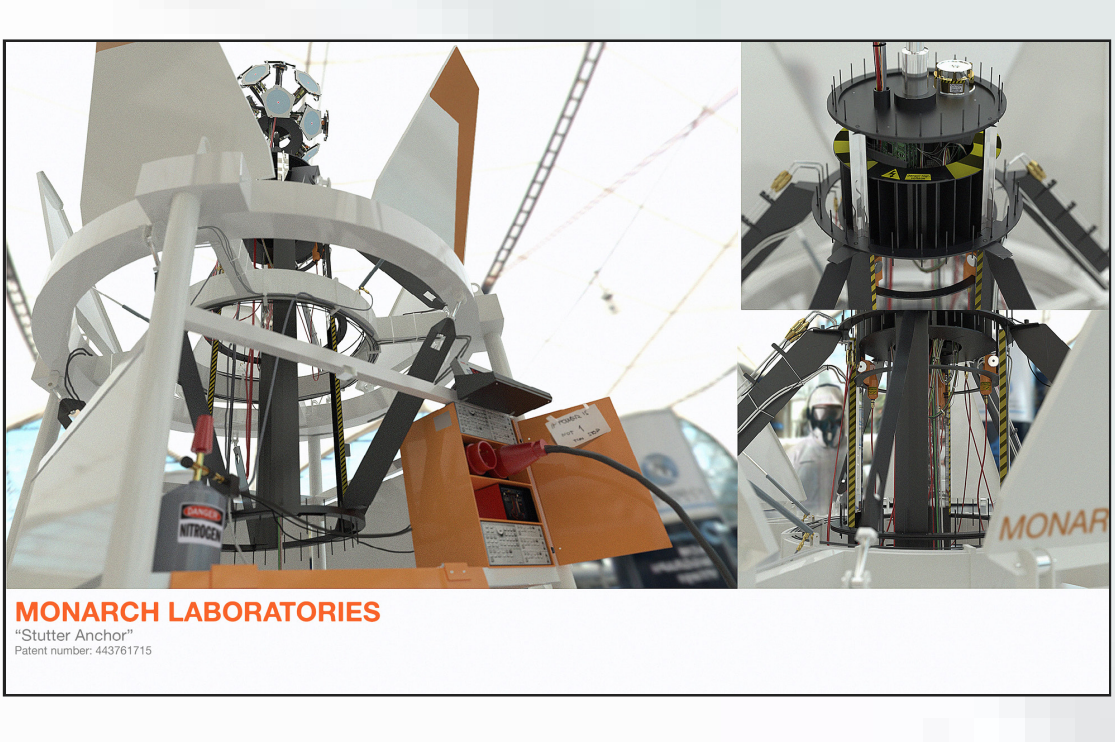




Quantum Break

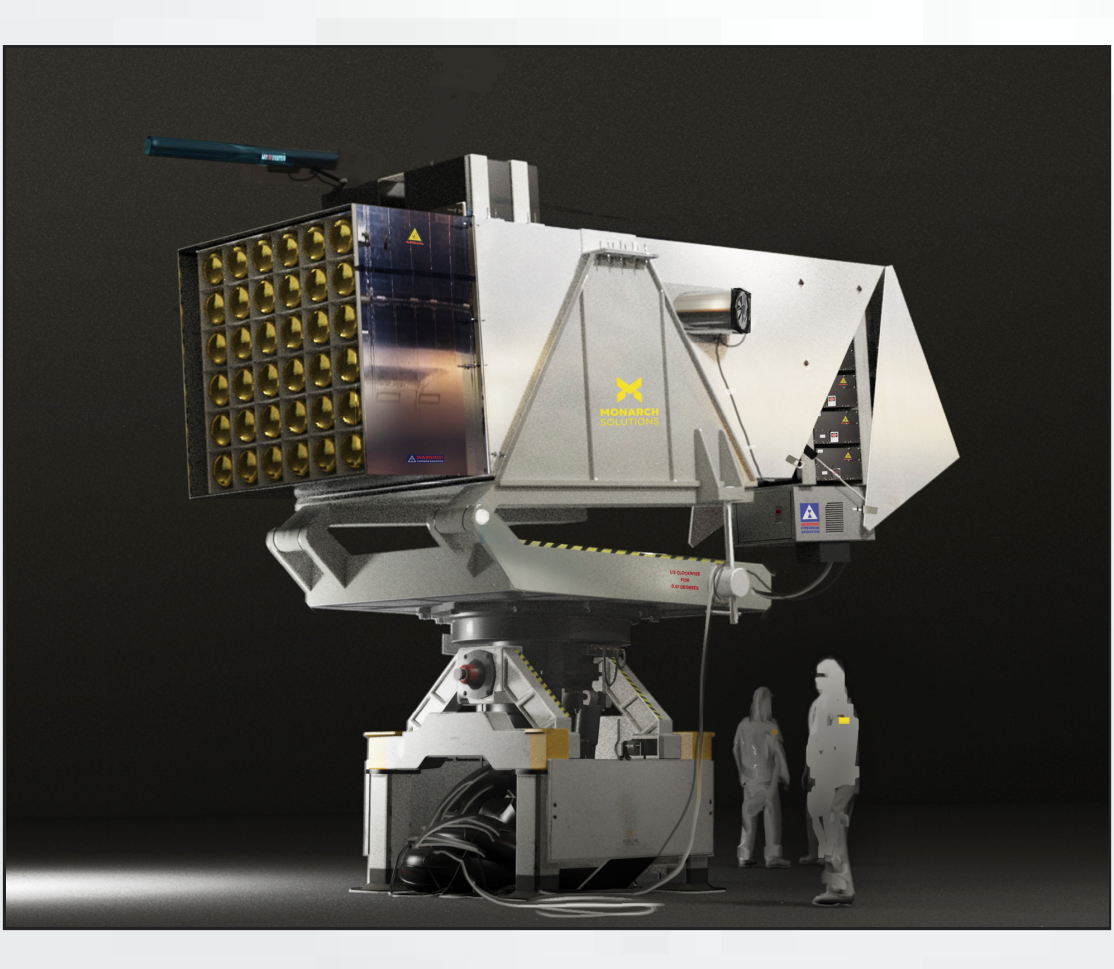
Fictional Science of Quantum Break

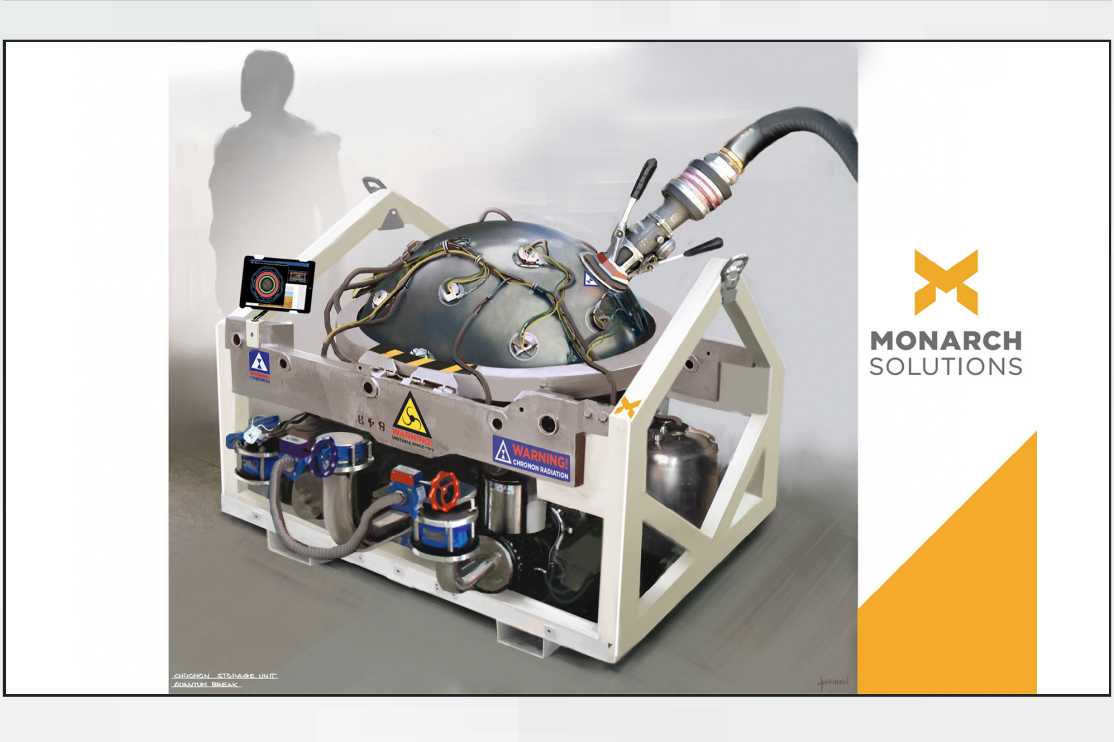




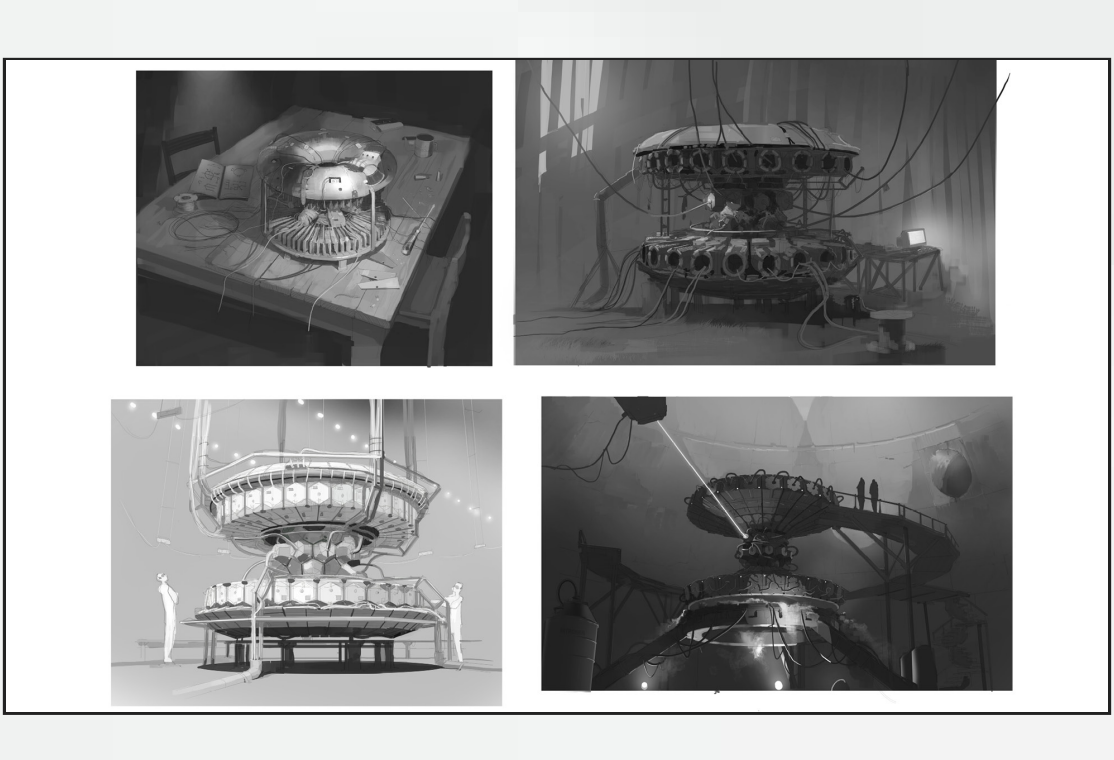
MONARCH LABORATORIES
"Stutter Anchor"
Patent number: 443761715

The science of Quantum Break is, of course, made up. The real physics of Time Travel and closed time-like curves—a topic which has been the subject of more serious work than one might initially think—are not particularly conducive to fast-paced action gameplay, so we were forced to come up with our own take on things. Our science is fictional, but we wanted to maintain a certain degree of consistency and logic, and thought carefully about why things work the way they do.





THE TIME MACHINE

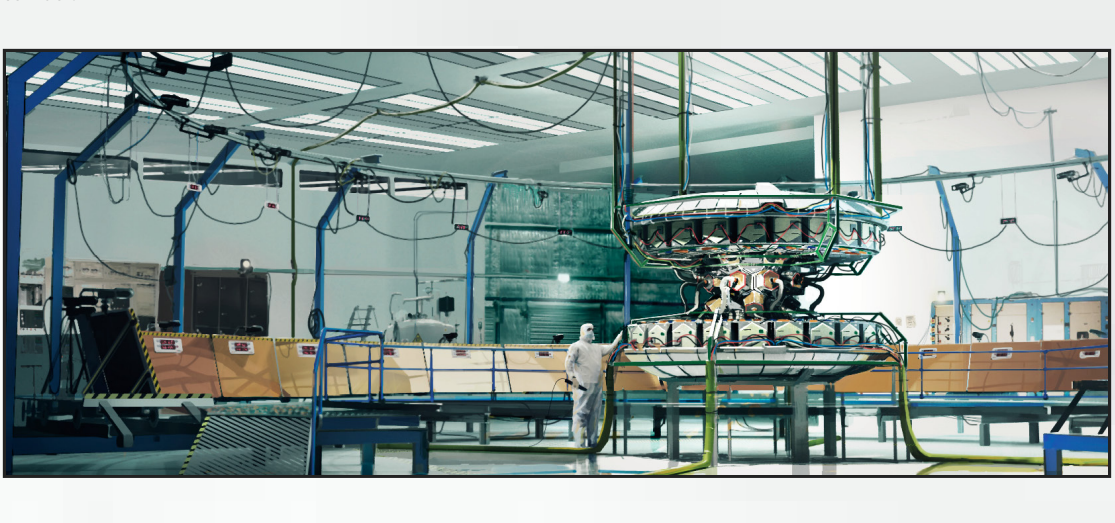


There are a variety of Time Machines in fiction. Many of them are vehicles of some kind that physically take a passenger to another time. Examples of this include the Time Machine in H.G. Wells' novel by the same name, or Back to the Future's DeLorean. Other Time Machines don't actually move in time themselves—instead, they merely send the user to a target time, such as the one we see in The Terminator.

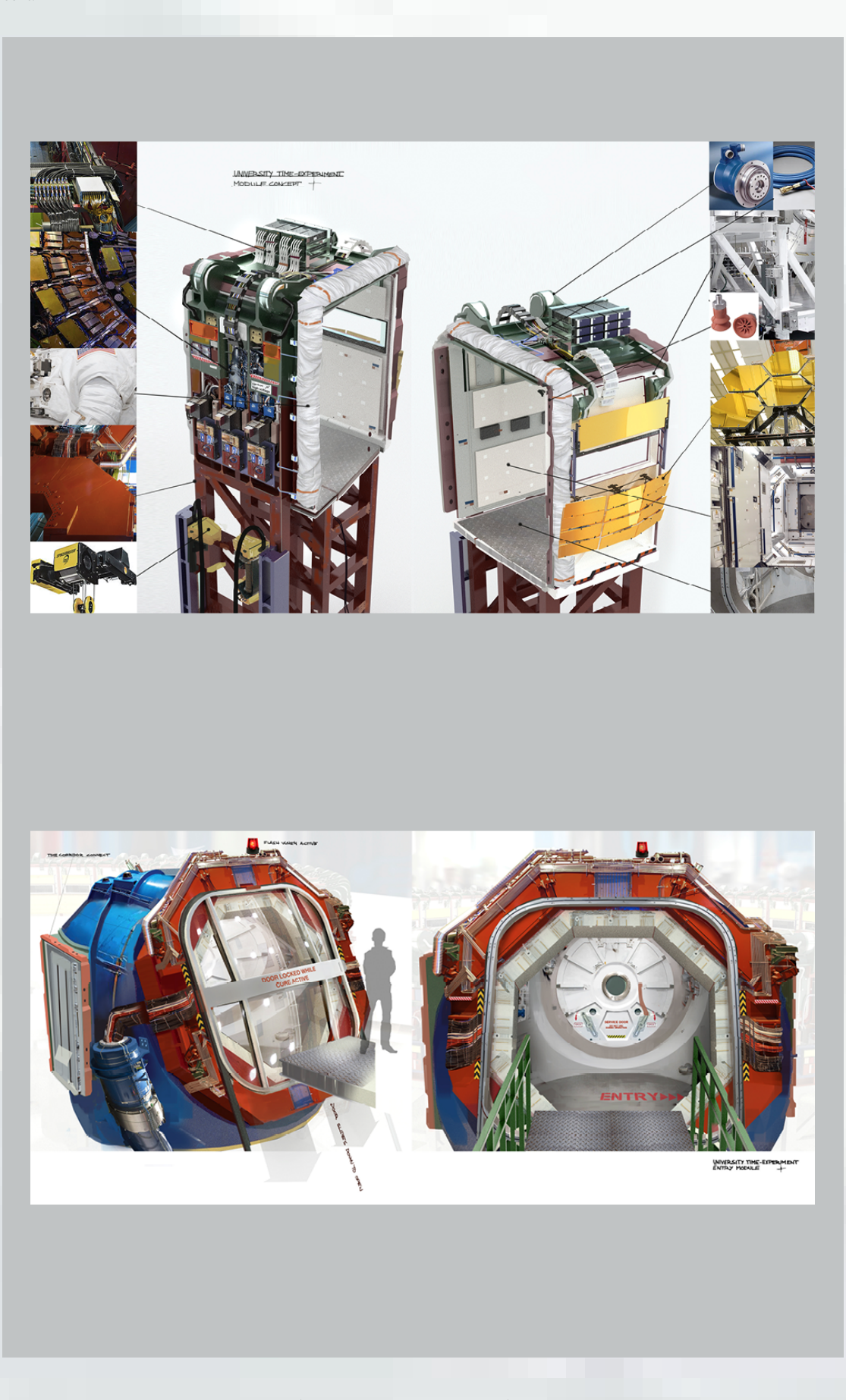
The Time Machine in Quantum Break operates under a slightly different set of rules. There are two Time Machines in the game: the one completed by Dr. William Joyce in 1999, which he later moved from his workshop near the drydocks to the old Bradbury Swimming Pool, and the one completed in 2016 by Paul Serene's Project Promenade at the Riverport University.

Although the latter was built on a far grander budget, both of them operate based on the same principle: the Time Machine's core contains a spinning black hole. When its angle of rotation is changed, movement in space becomes movement in time—meaning that when a person walks within the corridor that surrounds the Time Machine, they also move in time. Depending on their direction, they either move forward or backward in time. When the user sets a target time in the control panel, the machine modulates its effect accordingly. Thus, depending on the settings, one loop clockwise around the ring could take you five minutes into the future—or five years.

Technically, this means that everyone who ever uses the Time Machine within its time span is somewhere in the corridor at any given time, but with each instance of use, the machine projects a sort of a metaspace within the corridor to keep the passage from becoming blocked. The ghostly figures users sometimes see in the corridor are other Time Travelers, right there and yet not quite there, isolated in their own strands of metaspace. The same effect also allows Time Travelers to move past periods in time where the corridor may be dismantled for maintenance, or the core has been temporarily disconnected from the corridor.



Indeed, stripped of everything extraneous, the Time Machine itself really is the core in the middle. Everything else—the controls, the corridor that surrounds it—is just the user interface. Travel in time with one of our machines is possible only within the core's life span, from the moment of its core's activation to the moment the core is shut down. Accordingly, you couldn't use one of our Time Machines to go back in time to the age of the dinosaurs, because the Time Machine wasn't yet built.



Another important aspect of Quantum Break's Time Machine is that you can't simply pop into existence wherever you want—you are entering the machine and exiting the machine, so the machine's location at any given point also determines where the entrance or exit takes place. For instance, during the course of Quantum Break's story, Monarch steals the Project Promenade Time Machine core at the university, and then installs it in the Time Machine frame they have prepared for it at the Monarch HQ. Therefore, Jack can enter the Time Machine in the Monarch Tower, and travel back in time to exit the machine at the Riverport University physics lab.

CLOSED LOOPS

One of Quantum Break's core principles is that of closed loops in time—that nothing ever changes, in other words. If you were able to take an outsider's view of the entire timeline of the entire universe, whatever Time Travel happens in it is already part of the whole. So, the present version of a person who is about to travel into the past has already been shaped by the Time Travel they're about to undertake, regardless of whether they're aware of that fact.

Accordingly, when Jack arrives at Riverport University in the beginning of Quantum Break, the older Paul Serene that has traveled through time is already waiting in the wings, ready step to center stage when his younger self departs. William Joyce never really dies in the library collapse—even as we see him appear to get crushed to death, the time-traveling Jack is already there saving him.

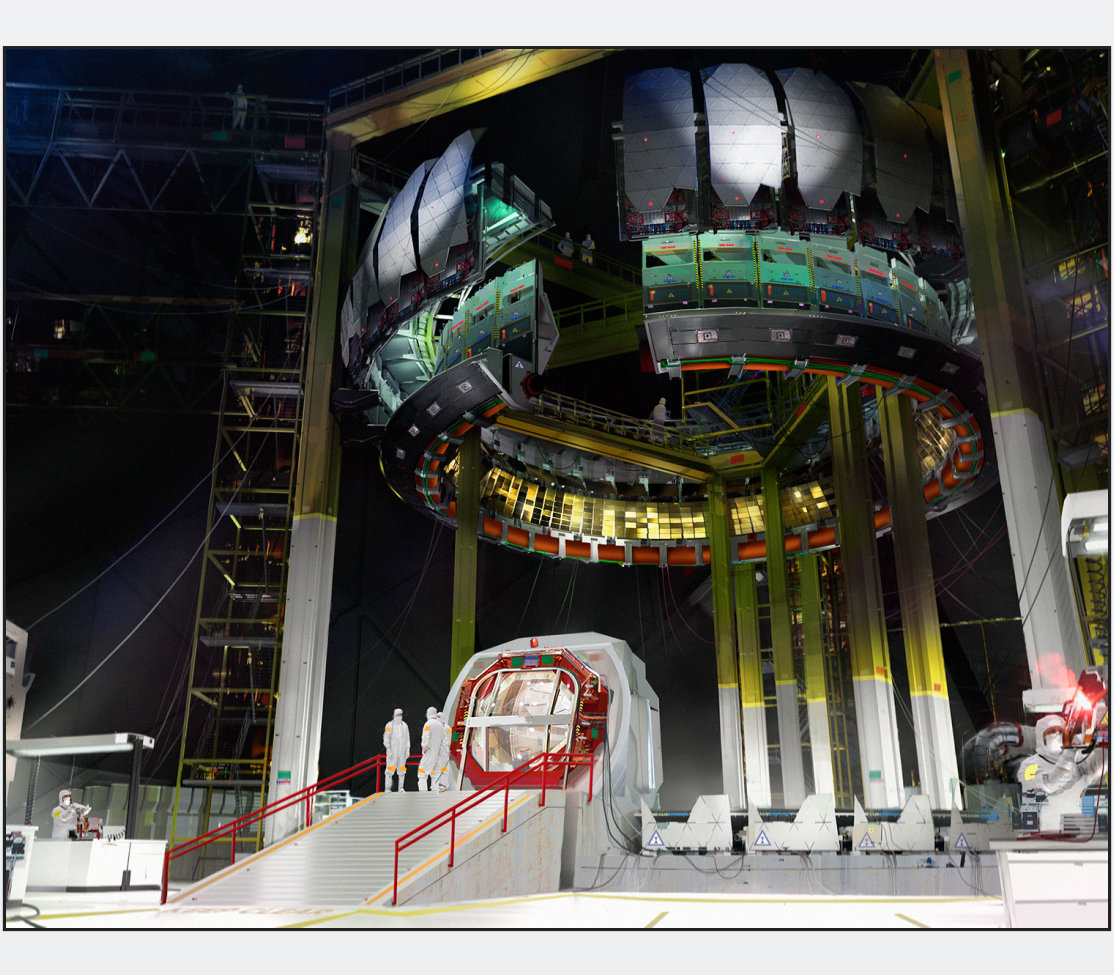
Likewise, when the younger Paul Serene is building a Time Machine for what he thinks is the first time in human history, he has no idea that he's being manipulated in the form of grants, scientific support, and corporate involvement by his older self—an older Paul Serene, who has traveled through time and remembers perfectly well how his own ambitions were fueled by steady injections of money and opportunities.

The older Serene has attempted to change the past a thousand times, only to realize that all those attempts still lead to the very future he came from. Everybody's a puppet to causality, but he's a puppet who can see the strings.

Jack, on the other hand, is stubborn, and rejects the idea that his path is set. He asserts free will, and he's not wrong—he's free to make whatever choices he wishes. He was free to answer Paul's call for assistance or ignore it, and he's free to try to save William or just give up. His actions make a difference, and if not for his persistence, William would have died, and the Fracture would not have been fixed. But in the grand scheme of things, he's already made those choices, and he couldn't change those any more than he could change his mind about having that third cup of coffee yesterday.

Nothing ever changes.

So when Jack and William manage to stop the Fracture and keep time from ending, at the same time, it's also true that Paul Serene and Beth Wilder have both been to the End of Time. Assuming that nothing changes, that raises a larger question: if this event did not result in the End of Time, what did—or will?



THE FRACTURE

A key concept in Quantum Break's cosmology is the universal Chronon field, also known as the Meyer-Joyce field. It permeates everything in the universe and constantly generates Chronon particles. These are somewhat analogous to the Higgs boson, which gives things mass—Chronon particles give things time. Or, to put it another way: when Chronon particles are present, time exists. Without them, time stops.

The origins of the Fracture are in a misconfigured Time Machine. William Joyce's original machine works perfectly, but the one built by Project Promenade in 2016 is based on a flawed understanding of the incredibly complicated physics involved. William, once he realizes that the consultation work he's been doing isn't anywhere near as theoretical as he had been led to believe, and that somehow Serene's project has actually built a Time Machine similar to the one he built in 1999, attempts to put a stop to it before disaster happens, but he's too late.

When the Fracture occurs, it shatters the Meyer-Joyce field. As the field starts to fail, it periodically stops producing Chronon particles. People experience this as "stutters" in time, moments when time freezes. In its mildest forms, ordinary people don't notice anything—only those with unusual abilities, like Jack and Paul, or individuals who are using certain technology are aware of them.

But as the Fracture advances and the Chronon field becomes increasingly unstable, time itself becomes unsynchronized.

Cause and effect no longer work properly—so two objects that exist in close proximity may now have vastly different time frames, meaning that a person walking through a door may experience the door as open at a certain point in time, but the door itself may actually be closed according to its own time frame. As this difference between time frames is suddenly reconciled, the end result is a sudden and surprising collision. While at this scale the end result may be no more than a bruised nose, when this happens on a larger scale—for instance, a ship attempting pass a lift bridge—the results can be catastrophic.

If not stopped, the Fracture will eventually run its course and irrevocably shatter the Meyer-Joyce field, leading to a so-called Zero State. In true Zero State, no naturally generated Chronon particles exist. Therefore, time is completely and permanently stopped. This is the end of not just the world, but the entire universe—an apocalyptic scenario quite different from many others. Not a single second passes; not a single particle decays.

All is still, and all is quiet—except for those few who subsist on stored Chronon particles, such as those harvested and utilized by Monarch Solutions, or people like Jack and Paul, whose own bodies have somehow become living sources of Chronon energy… and the Shifters, the strange horrors that live somewhere in that vast stillness.

CHRONON TECHNOLOGY

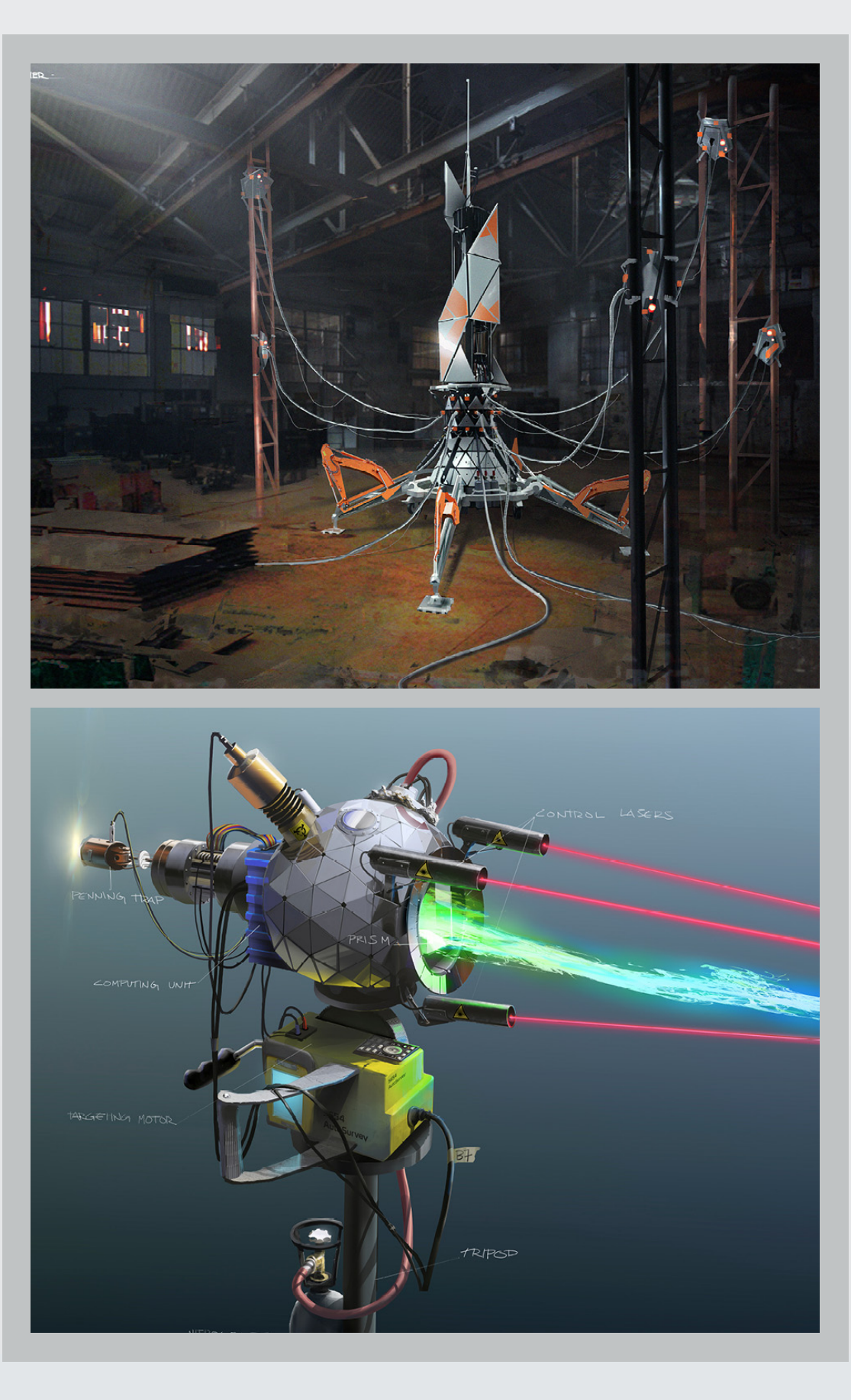
Monarch Solutions, under the leadership and vision of Paul Serene, has been preparing for the End of Time. Serene knows that it's coming, and that it's inevitable; he knows it can't be stopped, but he hopes it can be survived.

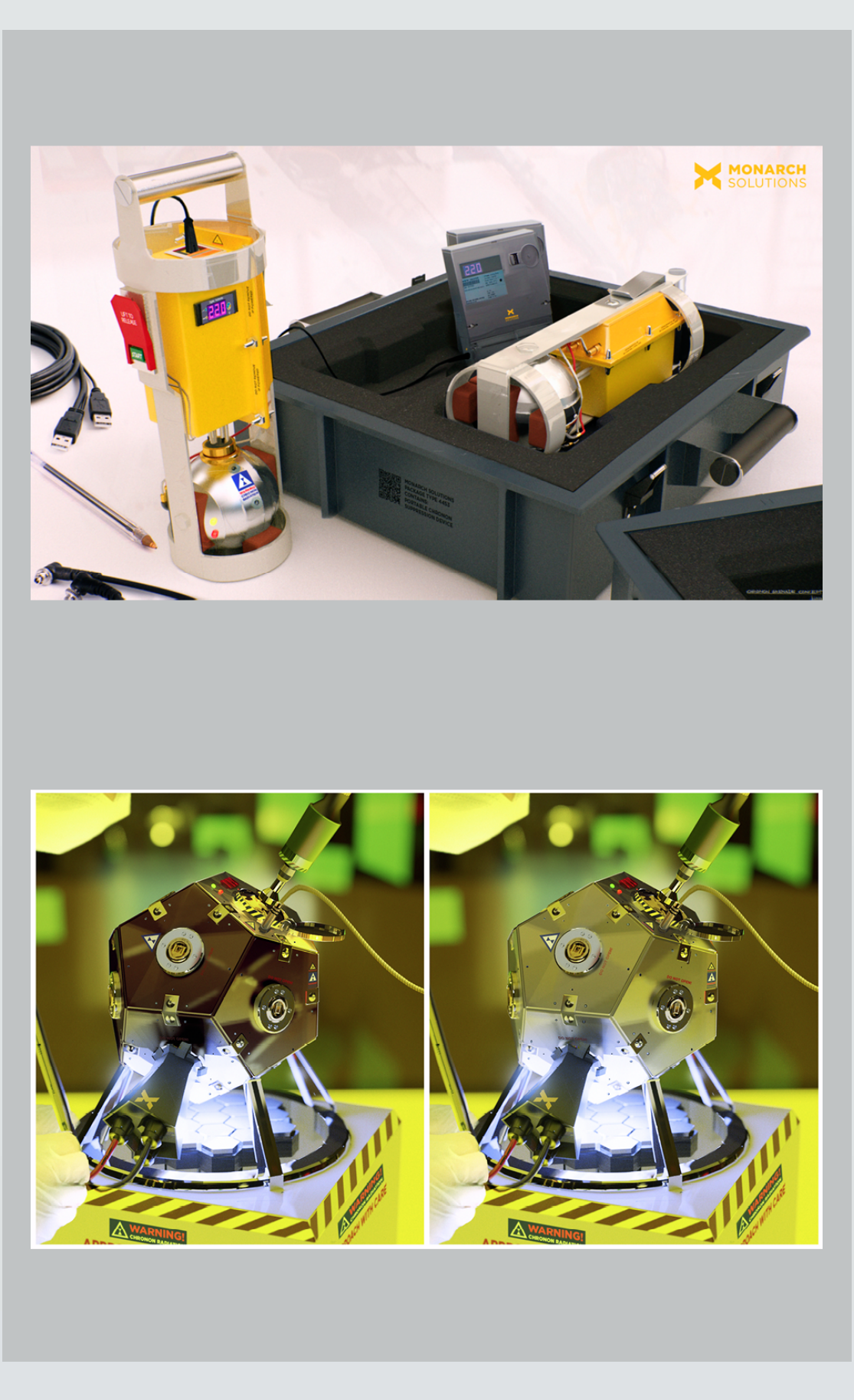
So he's built a vast empire; he's filthy rich, and he has enormous financial resources, political capital, and influence at his disposal, but all of it is just a means to an end: the Lifeboat Program, the purpose of which is to secure a human existence beyond the End of Time—to put together a team of scientific experts who, when everything grinds to a halt, can keep going and, perhaps, find a way to rejuvenate the Meyer-Joyce field—to restart time.

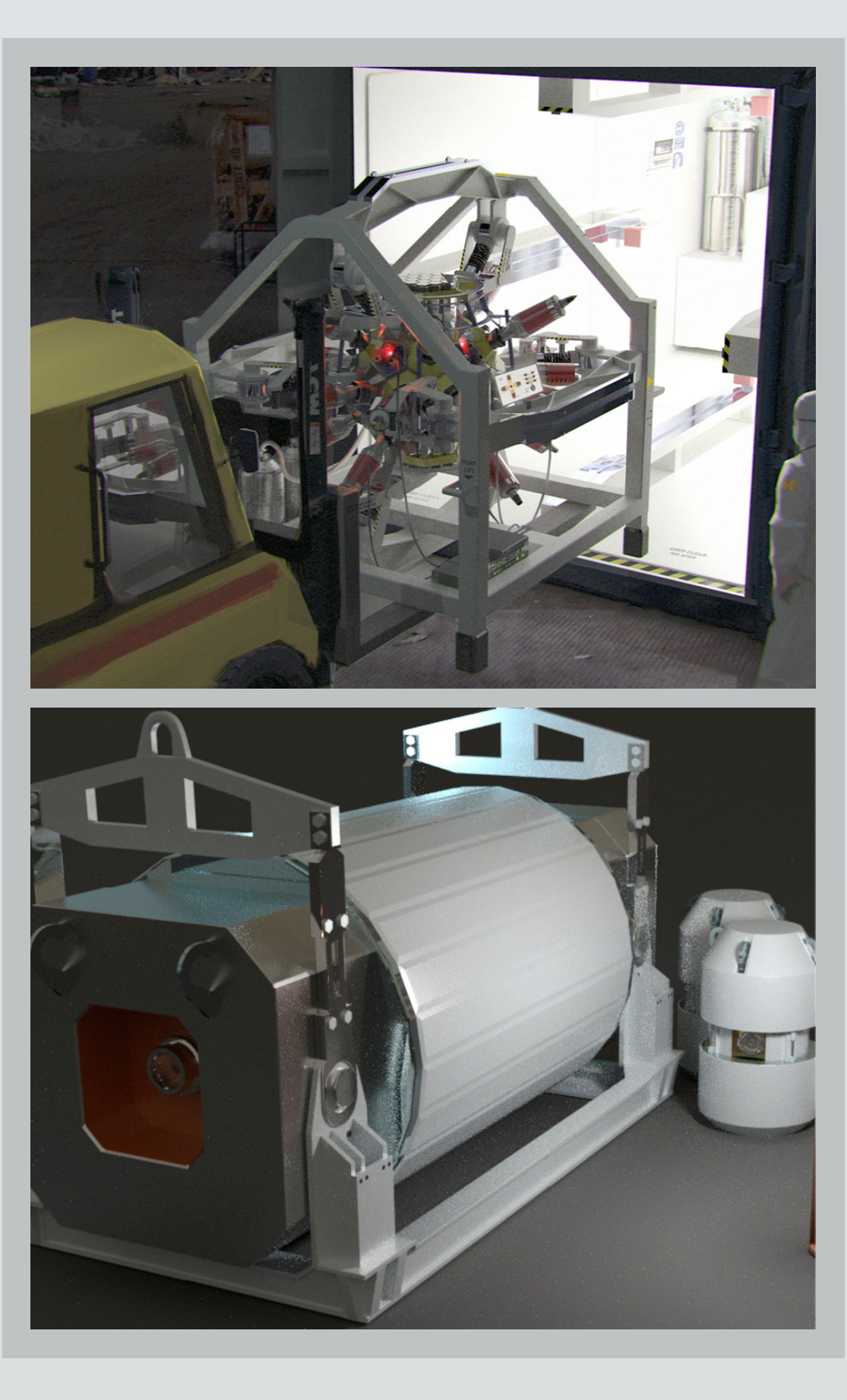
The key to all of this is the ability to harvest Chronon particles from the Ground Zero area, located at William Joyce's old workshop. Ground Zero was created when William's Countermeasure was damaged and cracked open, altering the local properties of the Meyer-Joyce field in ways that are still poorly understood. It is an area of unpredictable time anomalies, but the practical effect of it is that it generates vastly more Chronon particles than any other location known to Monarch.

Trapping them in magnetic bottles through a complicated procedure, Monarch has been able to stockpile them for use in their Chronon technology. Used as a part of the Lifeboat Program, these Chronon particles create an artificial, localized Chronon field, colloquially known as "stutterproofing." Essentially, when time stops, stutterproofed areas keep going. A miniaturized and personalized version of this technology allows individual Monarch soldiers to remain operative within stutters.

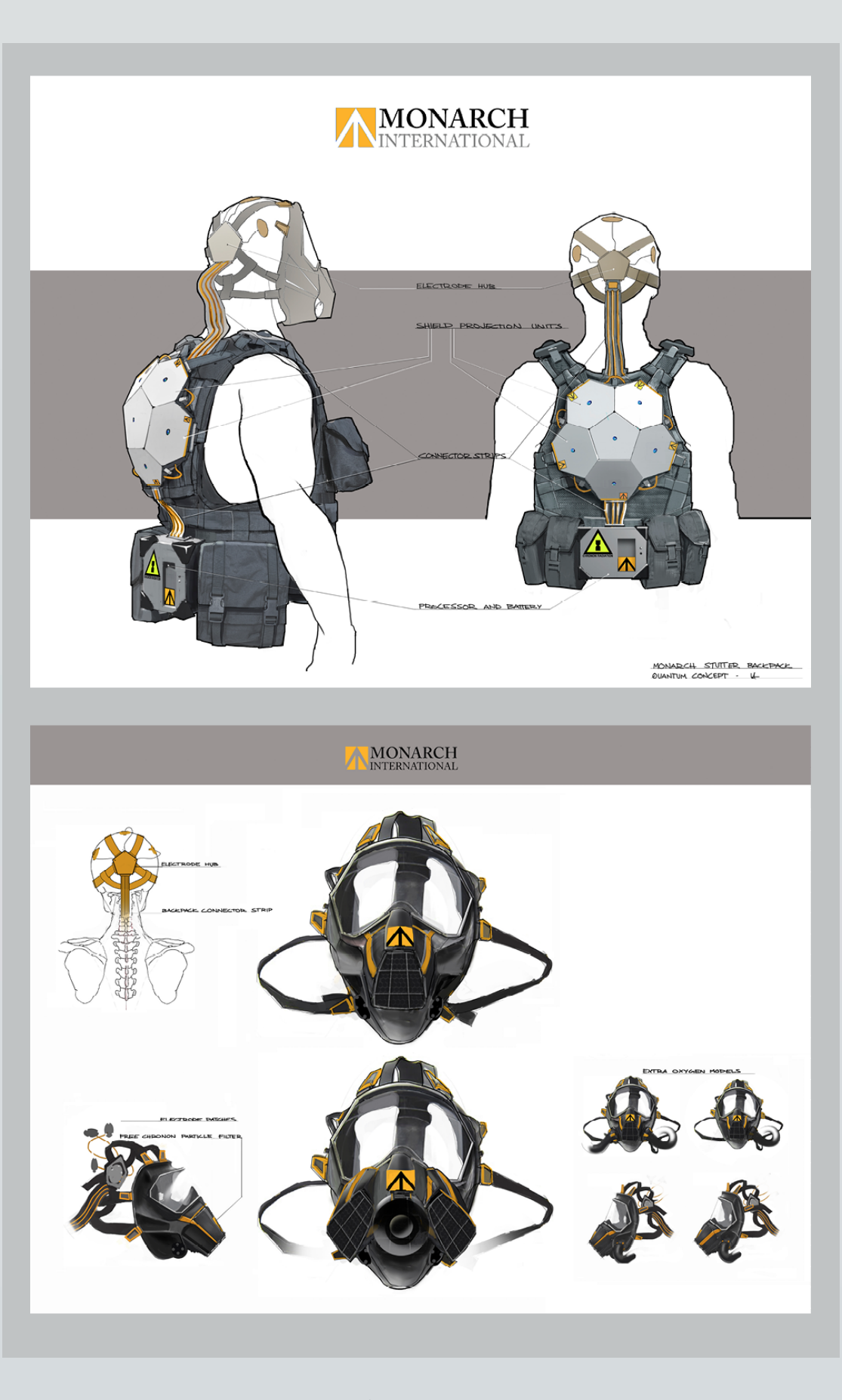
All of this technology is made possible by William's Countermeasure—known to Monarch as the Chronon Field Regulator—which they have managed to only partially reverse engineer. Its true purpose remains unknown to Monarch, but Monarch has not only based much of their Chronon technology on it, they're also using it to regulate the flow of Chronon particles within the Lifeboat itself, extending its potential lifespan by years and years. Thus, the CFR is vital to the Lifeboat Program, and without it, the ark that houses Serene's hopes for a future will soon fail.







TIME IS POWER



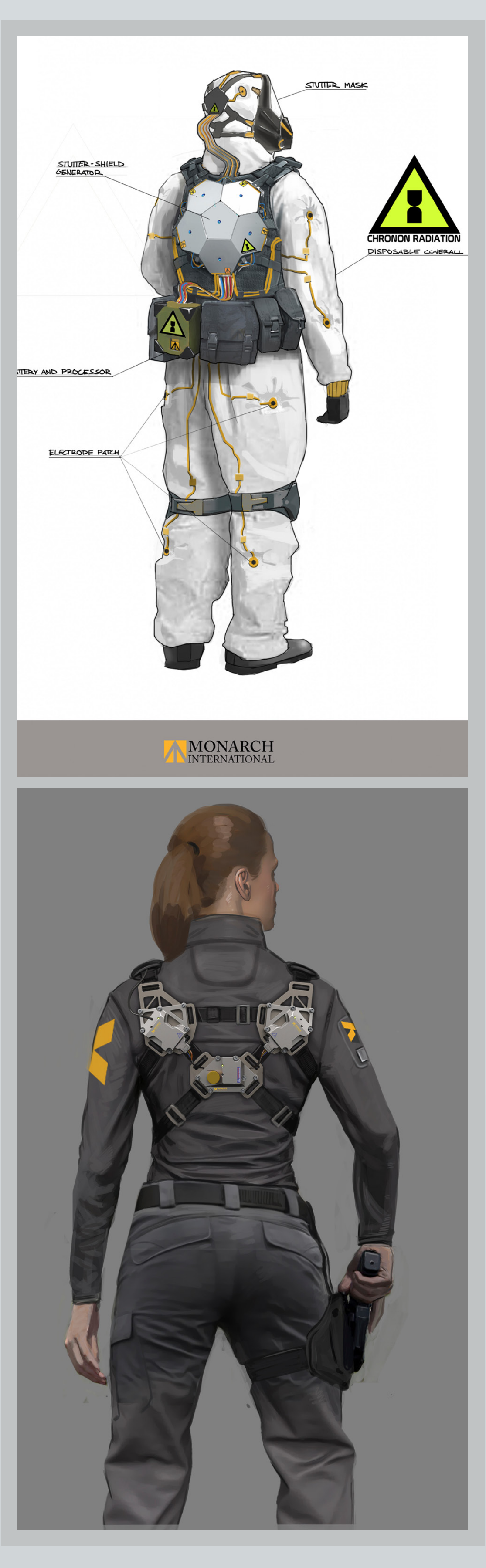
When Jack and Paul are exposed to the pulse from Paul's misconfigured Time Machine at Project Promenade, it changes them irrevocably.

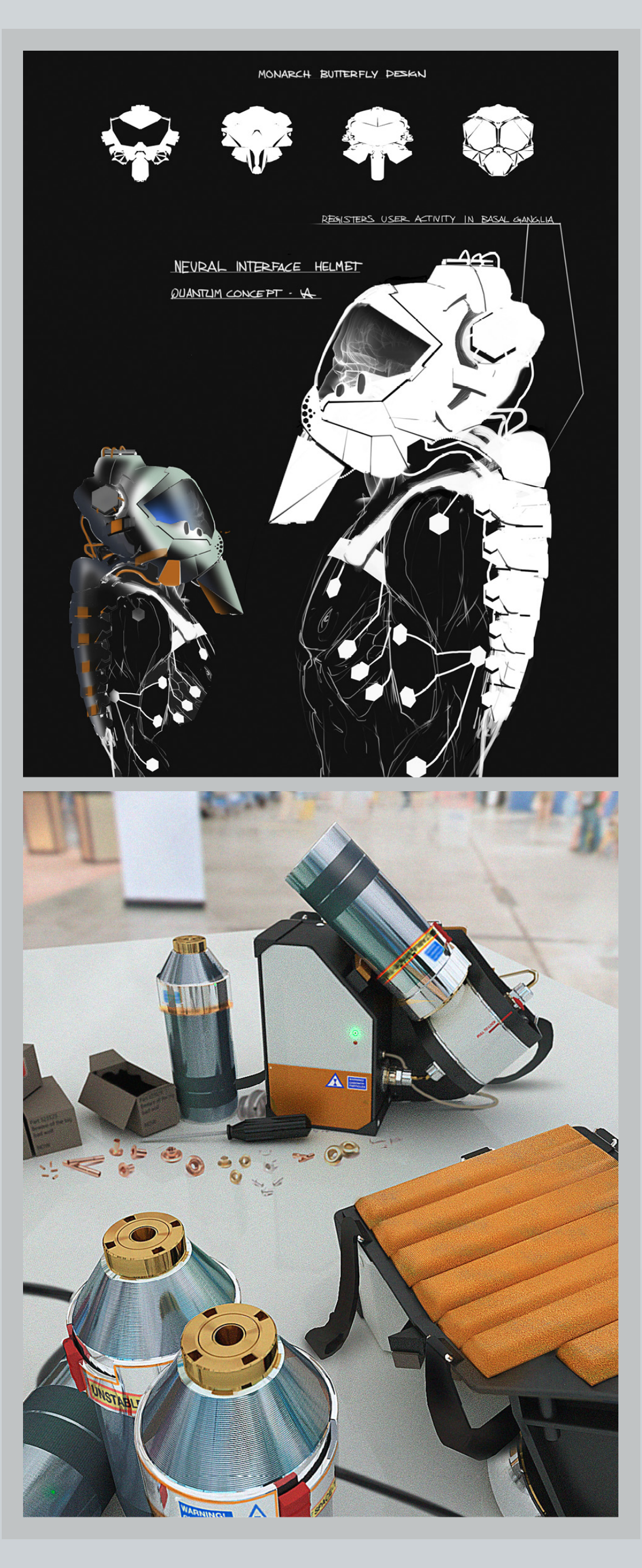
Their bodies become living sources of Chronon energy, enabling them to remain active even when the Meyer-Joyce field starts to break down and Time Stutters hit. As they learn to manipulate this energy, they also gain other abilities—the ability to create a "bubble of frozen time" by depleting Chronon particles from a certain area, or warp across a battlefield in the blink of an eye by directing a surge of Chronon particles to their own bodies—or even direct a grenade-like blast at enemies by causing local molecules to become unsynchronized —essentially, a version of a stutter-induced collision, only on a microscopic scale, with catastrophic macro-scale consequences.

When Serene is exposed to the direct energies from William's Countermeasure in 2010, he undergoes further physical changes. Not only does he gain the ability to see flashes of the future, he also finds himself facing Junction Moments—times when he can make a somewhat informed choice about how things will play out.

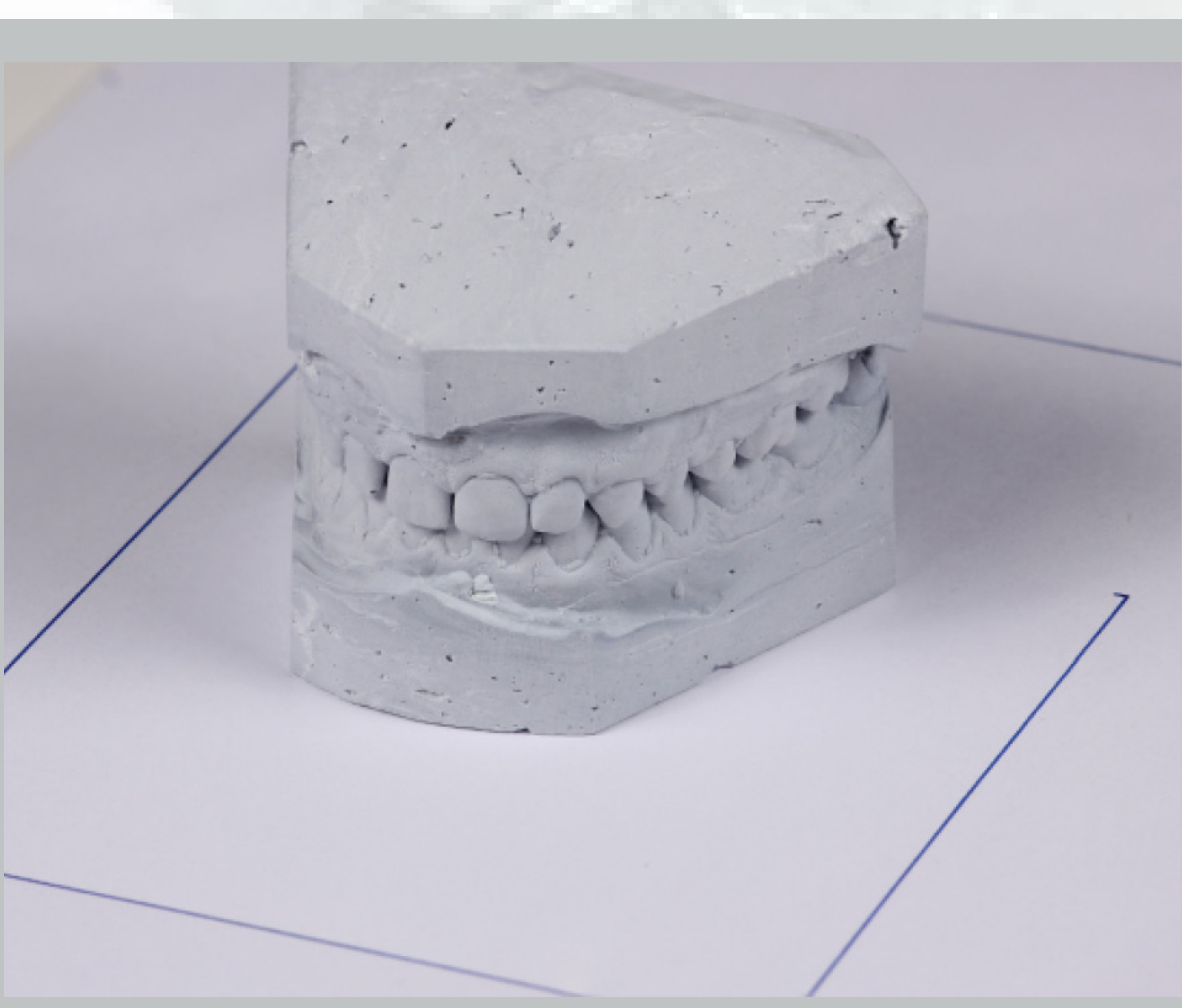
As useful as this ability is, there's a downside to it; it's just another symptom of the Chronon Syndrome, a progressive condition that is not only excruciatingly painful, but also ultimately leads to becoming a Shifter, a being hypersaturated with Chronon particles that exists in a state of quantum superposition—meaning that it's multiple versions of itself at the same time. These beings can exist only in stutters, and are antithetical to everything Serene is fighting for—he wants to reverse the End of Time, but ultimately, it's only at the End of Time that Shifters can exist.

The treatments devised by Dr. Sofia Amaral slow the progression of the Chronon Syndrome, but they can't stop it. Once the Fracture begins, Serene finds his condition progressing at an accelerated pace, and in the end, he succumbs to it, becoming a Shifter himself. When Jack is exposed to the power of the Countermeasure, he also finds himself similarly affected by it. Whether he succumbs to the same fate as his former best friend, or if the future has something else in store for him, we have yet to find out.





Creating Digital Doubles

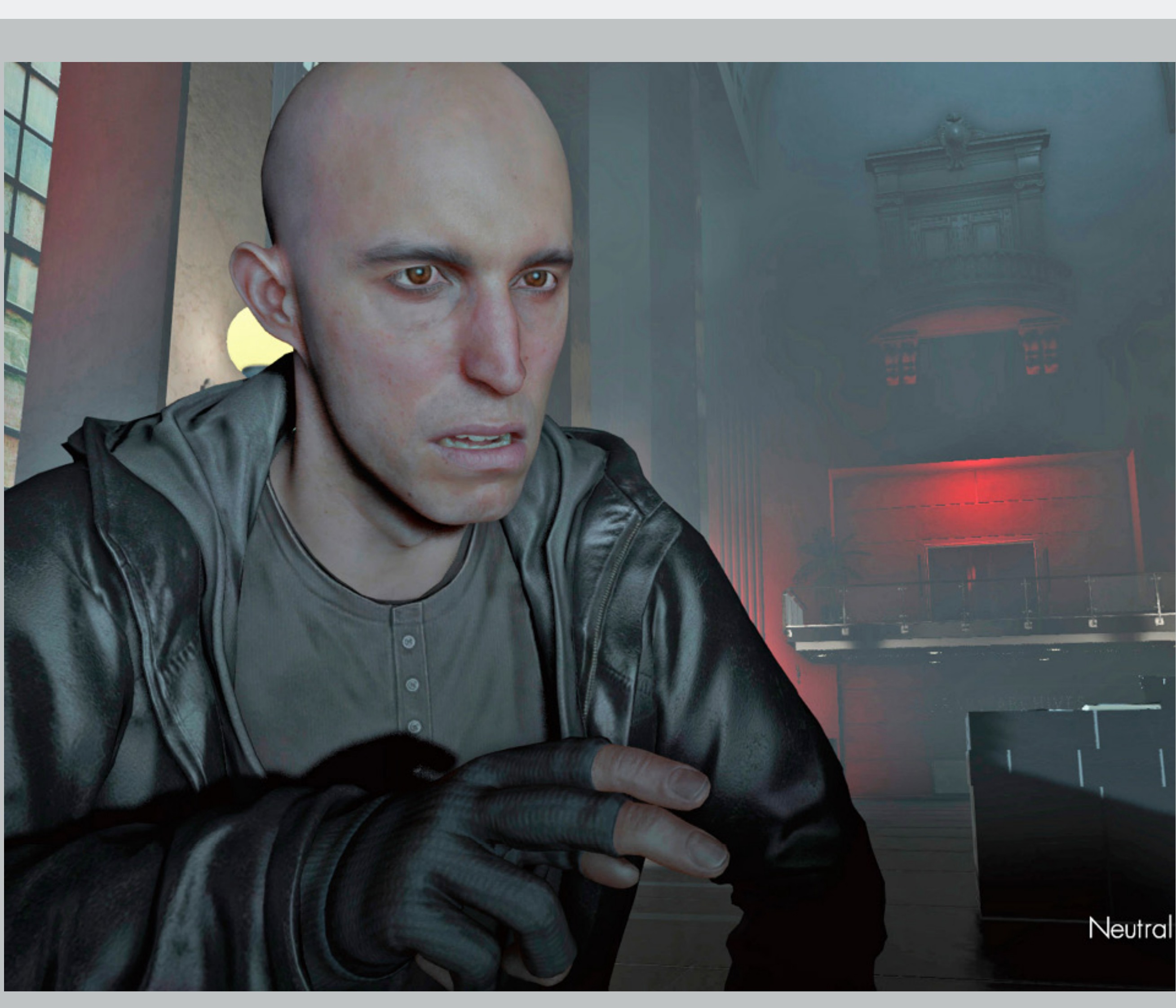


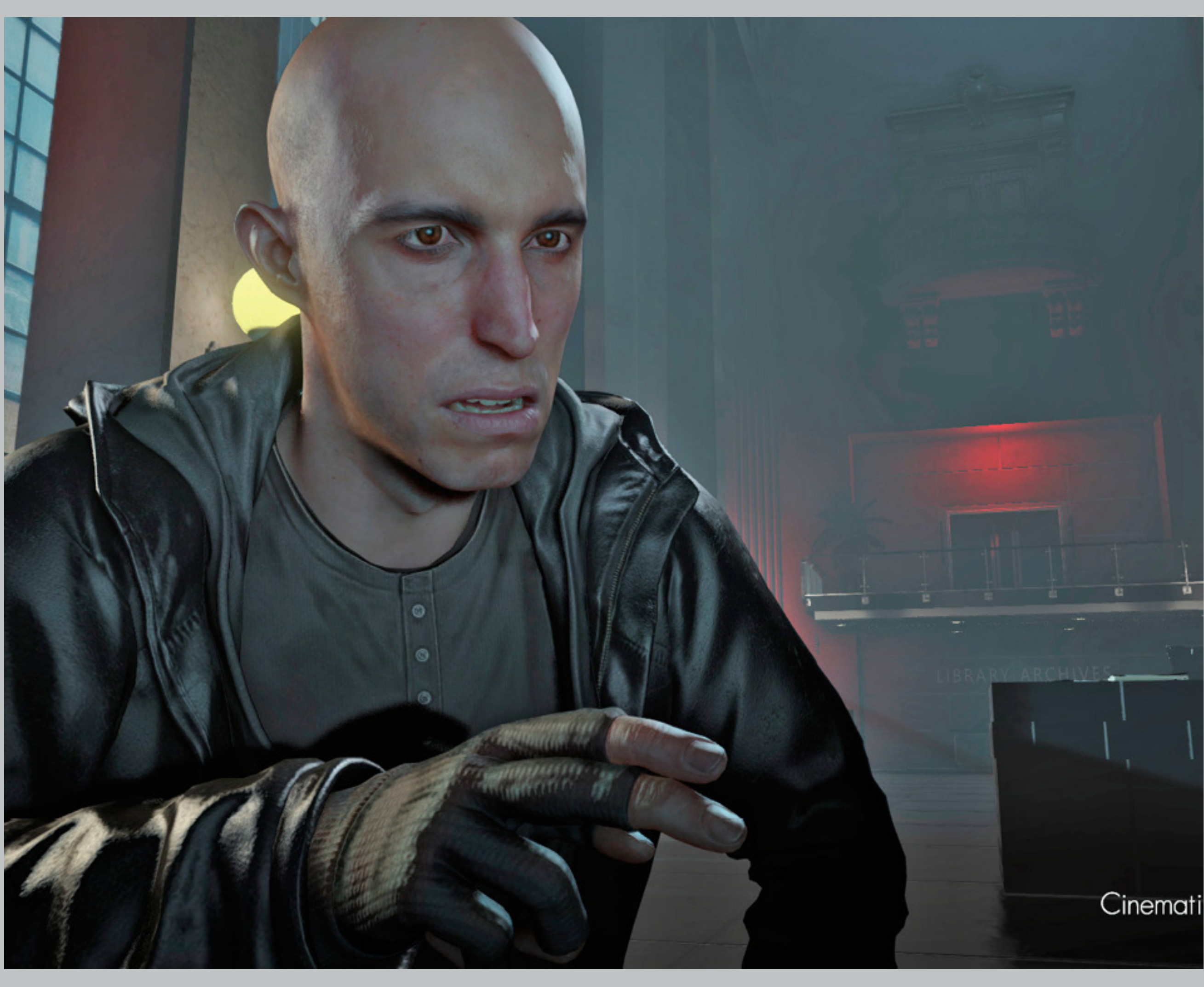
When it comes to human faces, everyone´s an expert. We´re conditioned since birth to detect both verbal and non-verbal facial cues and make judgements based those cues. Studies have shown a breakdown in communication and a negative bias towards those suffering from facial paralysis despite the best intentions of the afflicted. Thus the idea of a computer generated “digital double” passing for a real person presents a tremendous challenge not only technically but also psychologically.

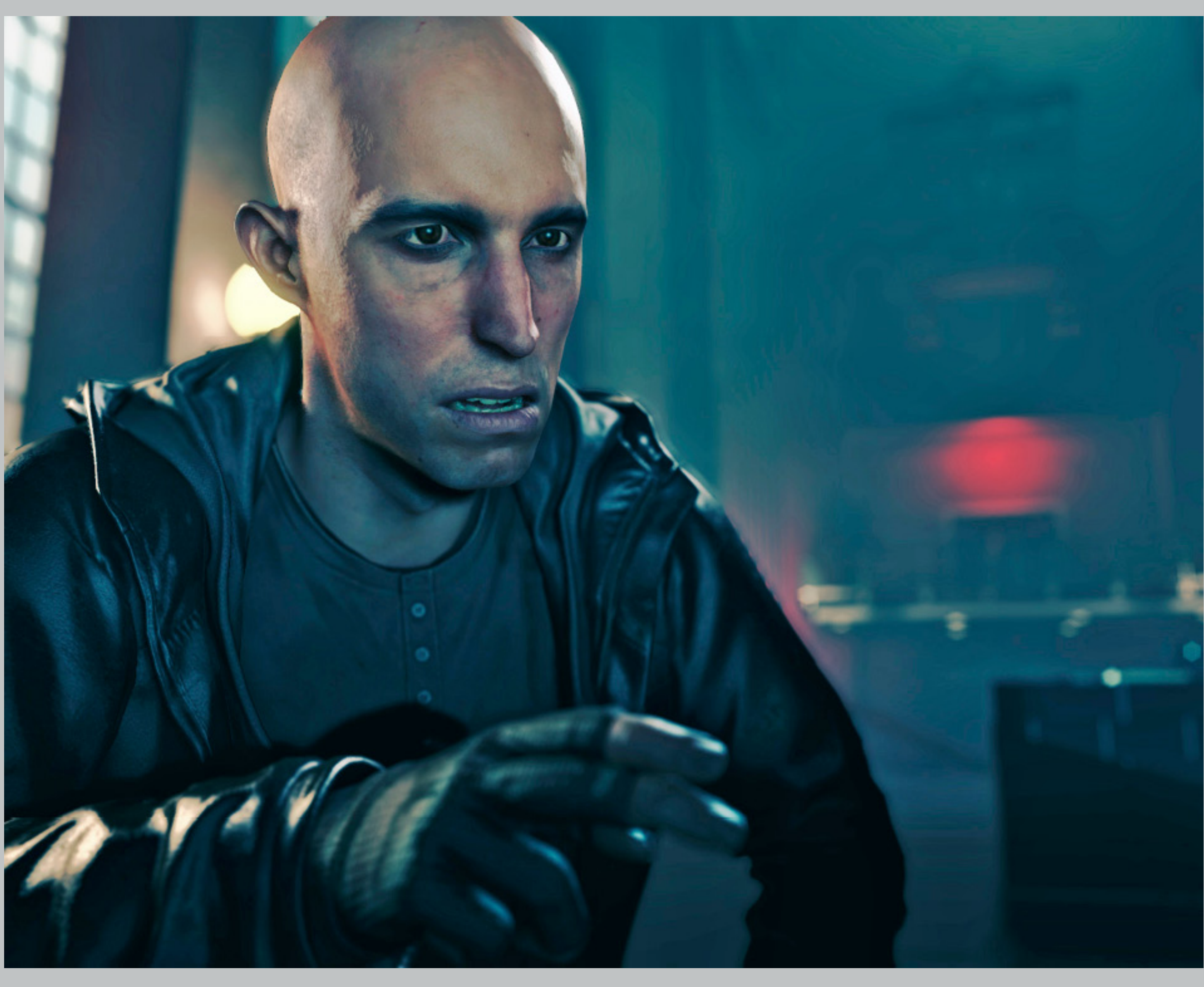
Against the odds—much like our protagonist Jack Joyce—we set out to re-create convincing performances so that the player could empathize with our characters. With an array of DSLR cameras we captured their complexion, their pore details, their crow’s feet, their scars, the color of their irises, even a cast of their teeth was made to get that authentic smile. We captured ranges of motion for both their face and their body in all imaginable poses, with them in their underwear and fully clothed. We were then able to reconstruct extremely accurate models and texture maps from all the images we had amassed. We built a repeatable process and became proficient at it.

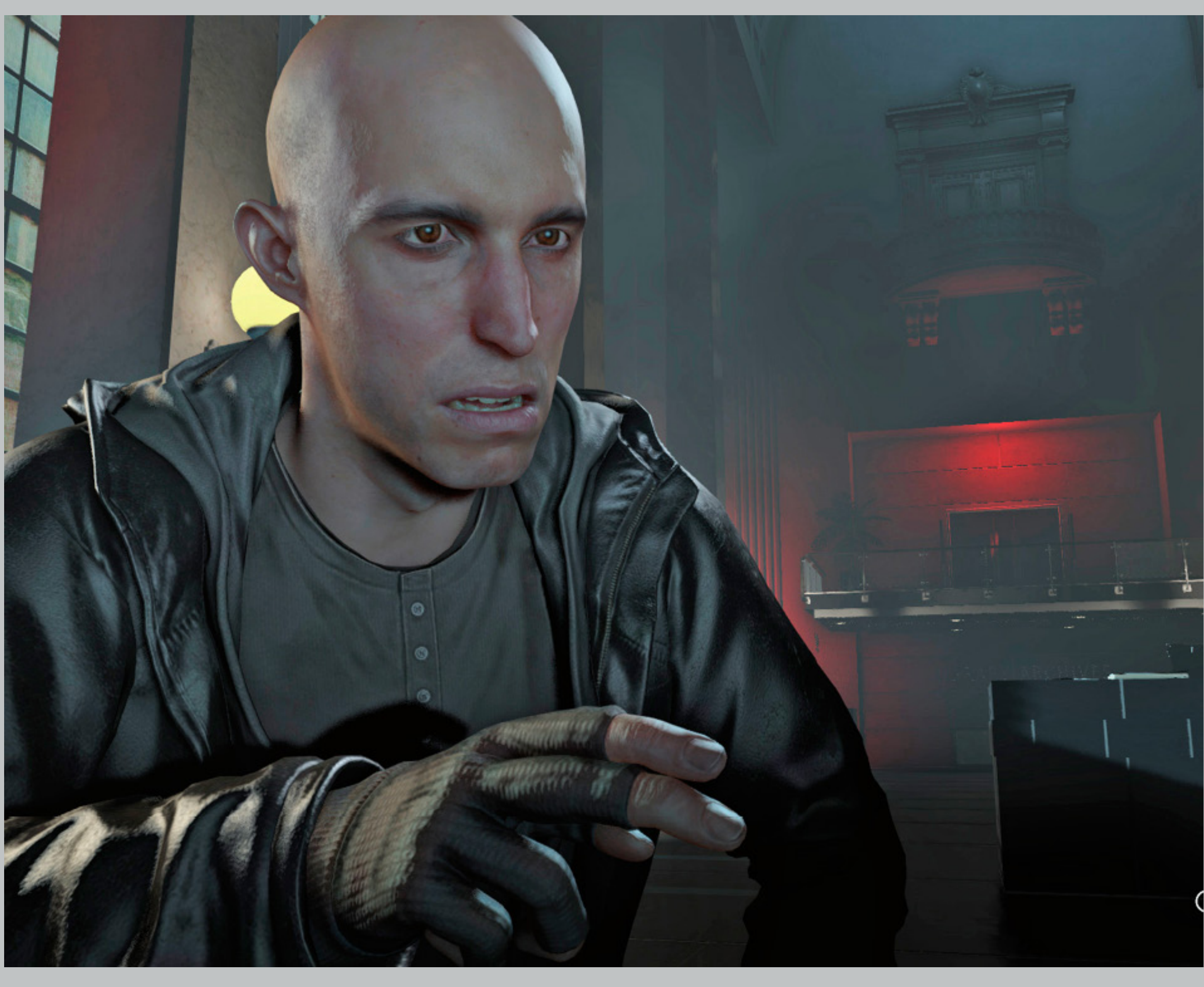
Our key finding was that instead to trying to decompose the human condition into a canon of standardized shapes and their linear activations, realism was better served by capturing their actual facial performance. This was done using a DI4D system, famous for its use in neuroscientific studies at the University of Glasgow. The system combined nice cameras at up to 60 frames per second near high definition resolution. We had a team of four people working full time “tracking” the resulting data, all five hours and 120 terabytes of it, using the face model we had constructed. We then augmented the data with wrinkle activation trained against the range of their facial motion.

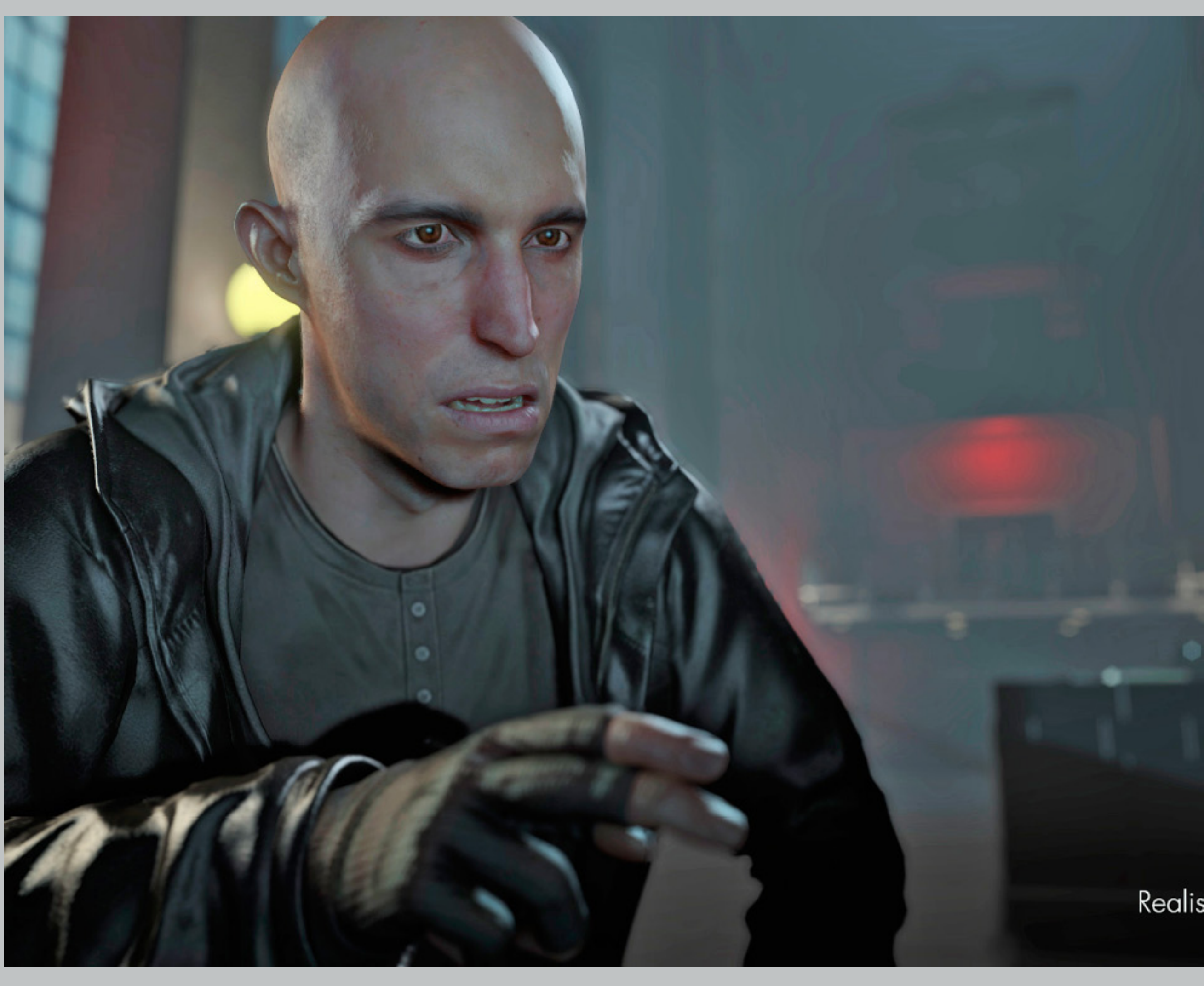
This process gave us extremely fluid motion reflecting the nonlinear nature of facial deformation while sacrificing some of the extreme detail like skin pore stretching. Our tests convinced us that the nonlinear motion resulting from the Interaction of the skull, facial muscles, fascia and skin all but made up for the extreme detail. We could see that our characters were breathing as they spoke, that their faces filled up with blood as they struggled and ultimately it was apparent that it was what mattered most for us to feel them inside Quantum Break. Nothing is ever perfect, but we felt we did them no disservice.

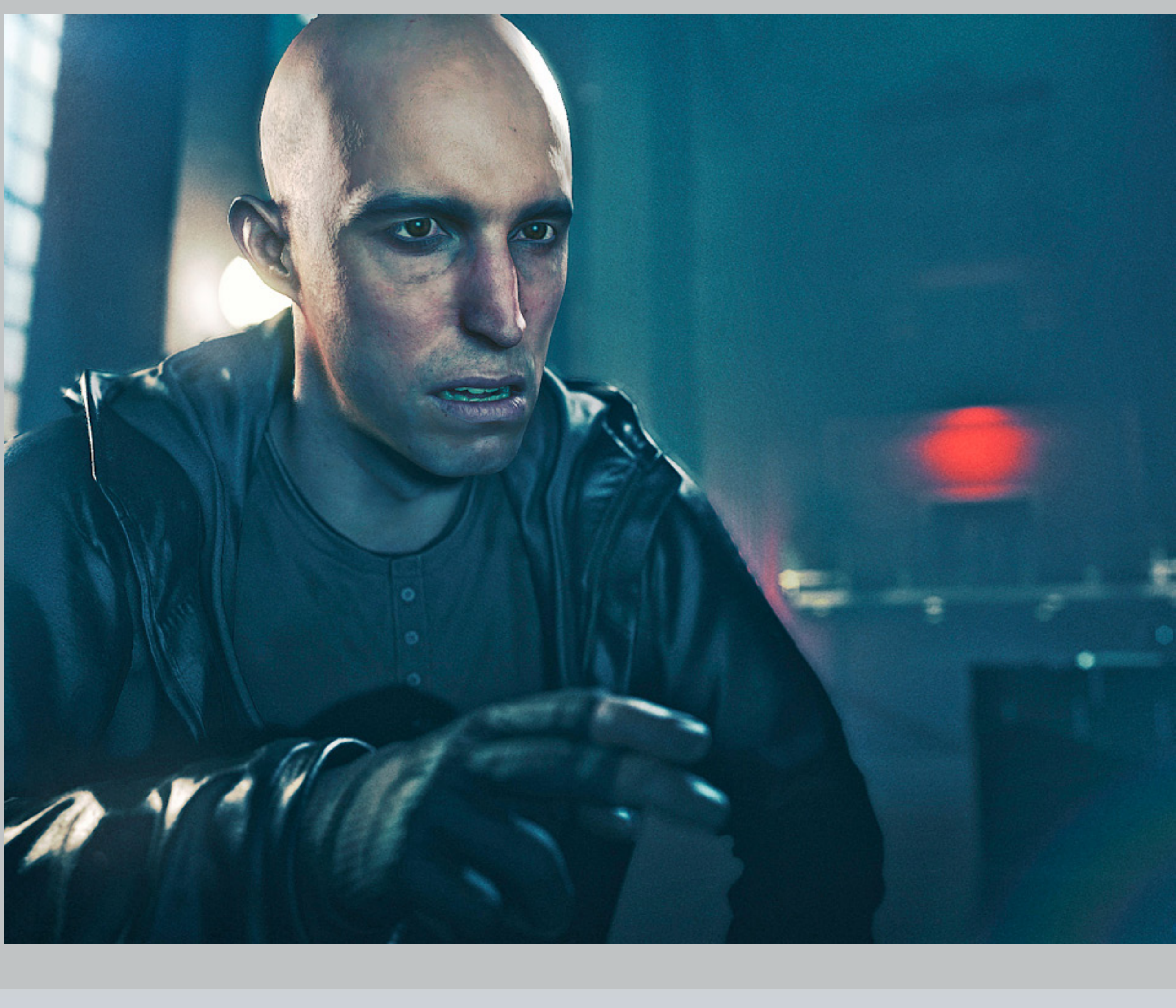


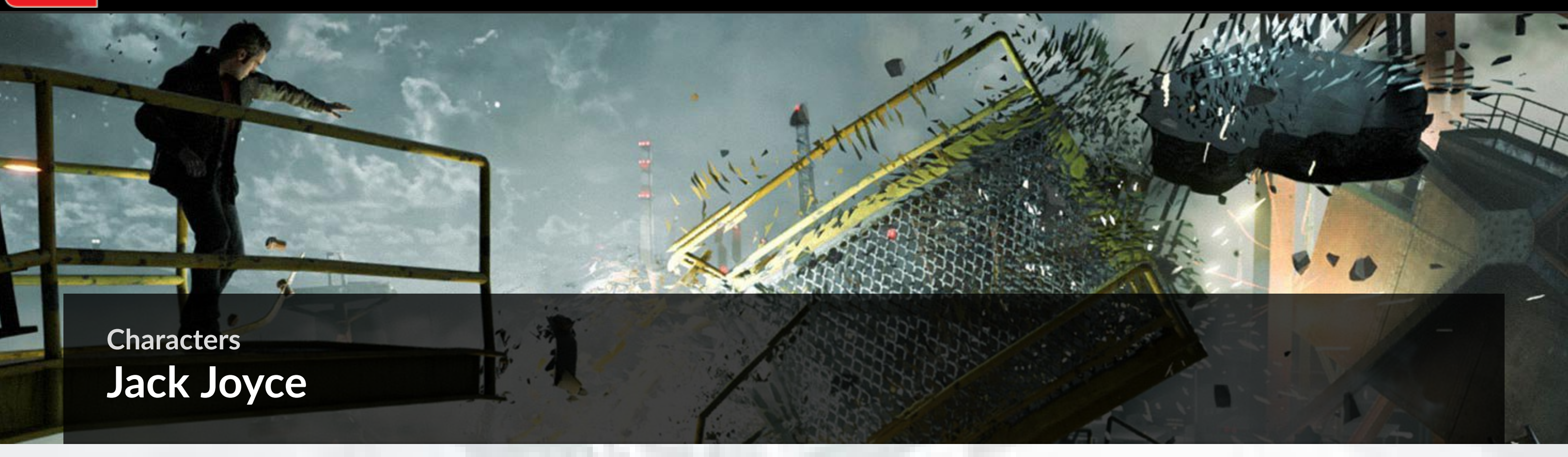












Characters

Jack Joyce

In many ways, Jack Joyce is a man without roots, a drifter. Orphaned at a long age, raised by a brother he doesn't really get along with. He's had brushes with the law; when he was younger, he and his best friend Paul would get into trouble on a regular basis. Jack was never a troublemaker, per se; he was just somebody who had a knack for getting in trouble—and for getting out of it, one way or another. Jack's always known how to take care of himself.

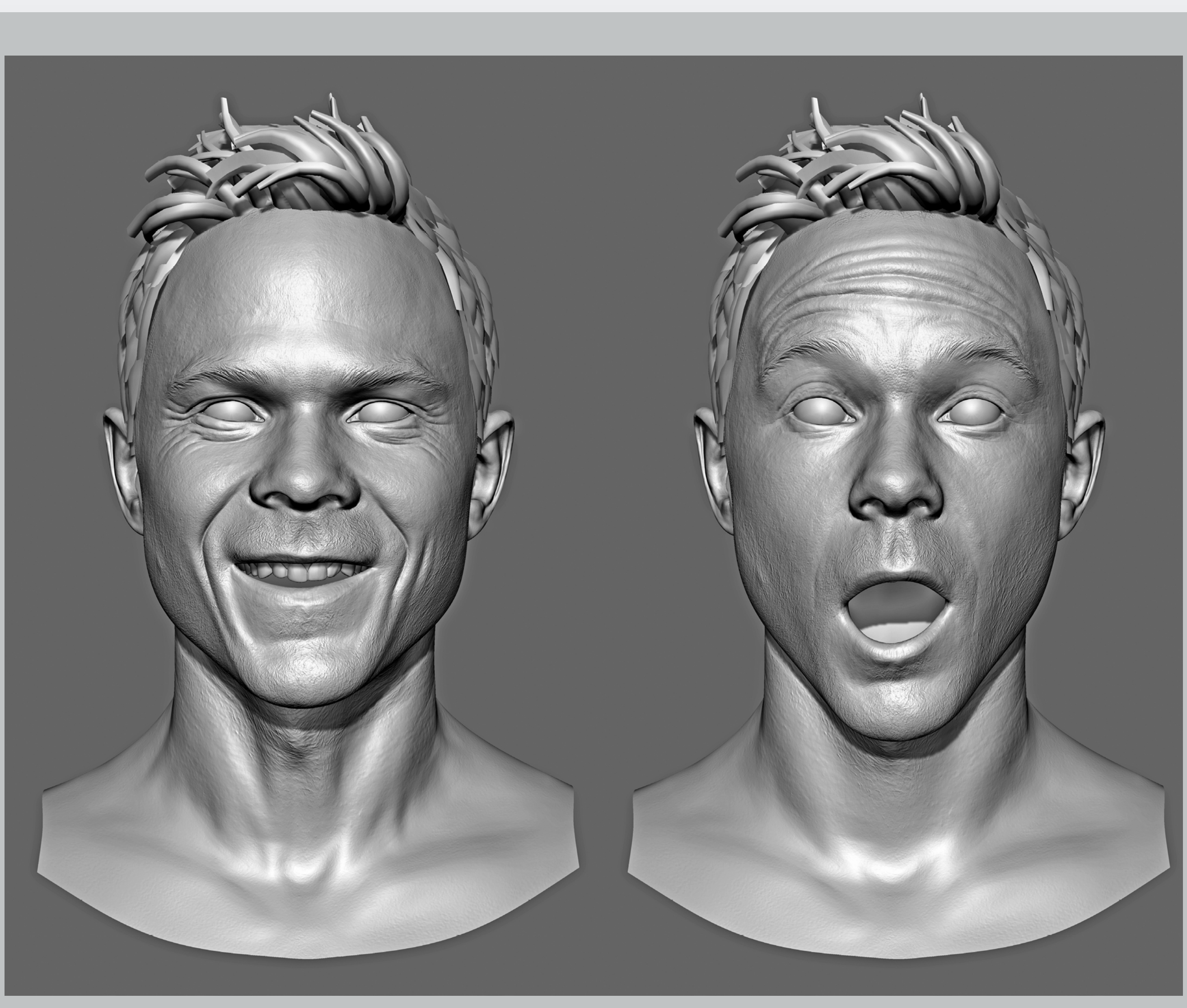
But not just himself. Jack's never really been the selfish type. Drifter or not, for Jack, loyalty runs deep—deep enough for him to drop everything and fly across the world to help a friend. There was never any question whether Jack would help Paul. The kind of bond they had was sacred to him.

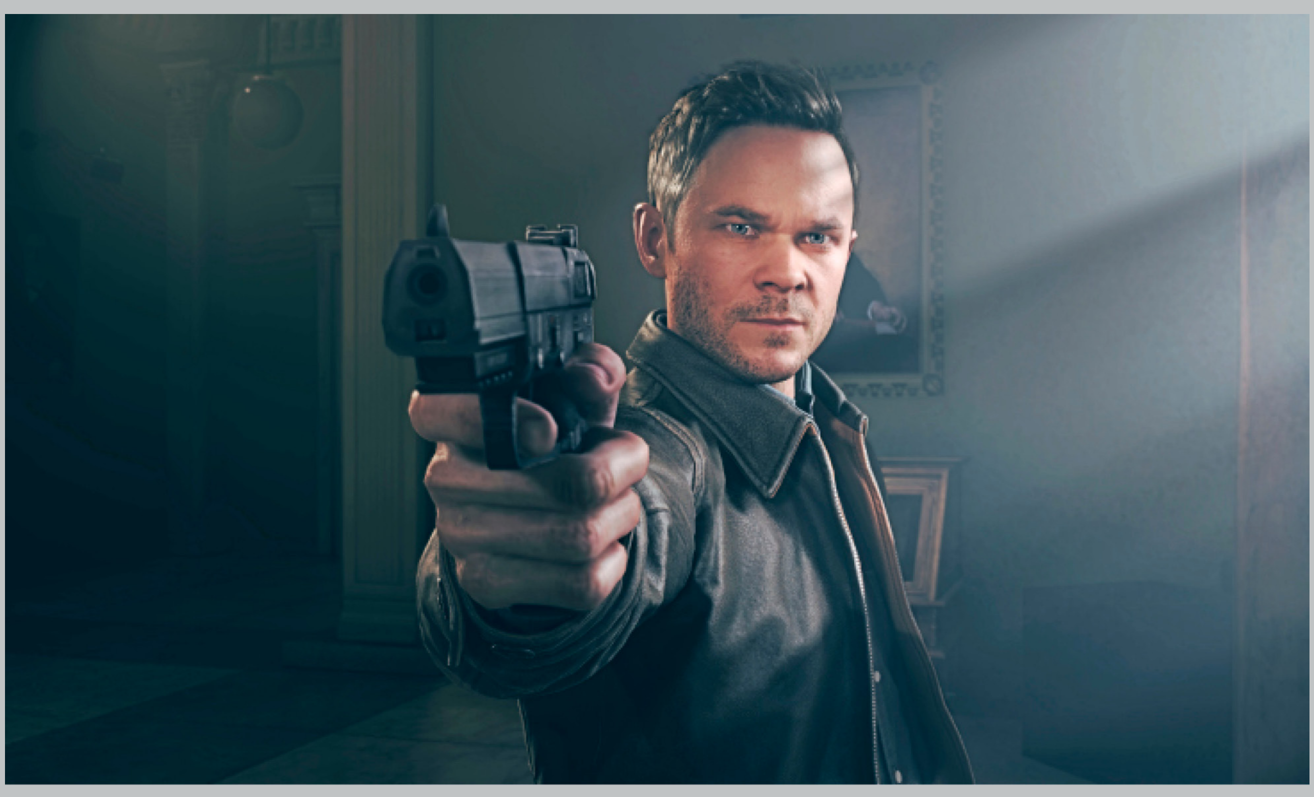
In the end, for all the friction between Jack and his brother, the same goes for William, too. William may have been more than Jack could handle when he left, but Jack loves his brother, bad blood or no.

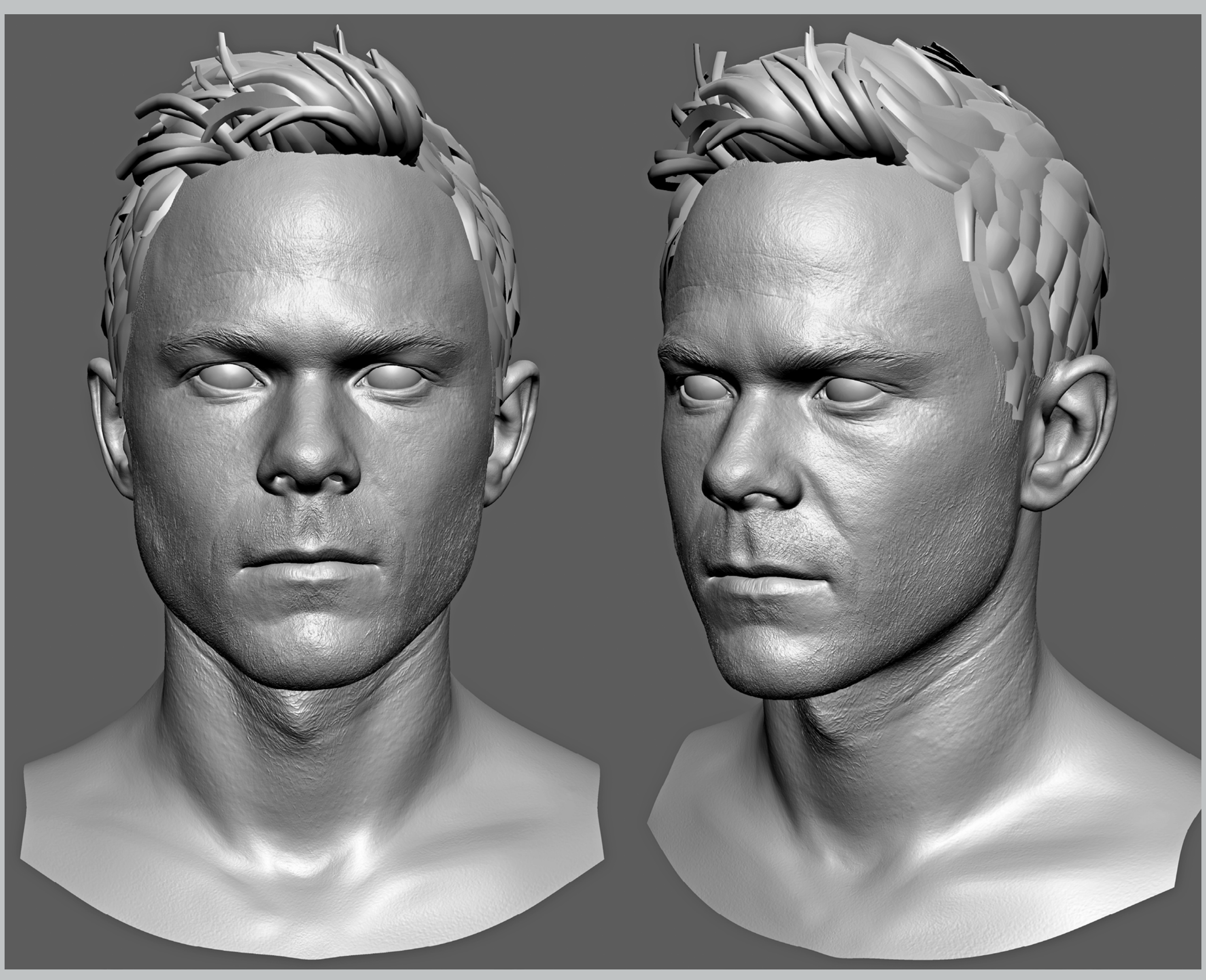
Where Paul has been driven and made a real career for himself, Jack's been doing a little bit of this, a little bit of that, whatever made ends meet. There's always work for somebody who can think on his feet and is willing to take a few risks, and perhaps isn't that particular about whether something's legal, strictly speaking. So Jack's been around; he's put in shifts as a bouncer in a shady Bangkok nightclub and run the occasional errand for the kind of people who pay you in cash and tell you to keep your mouth shut. On more than one occasion, he's found himself in the kind of trouble you can't talk your way out of.

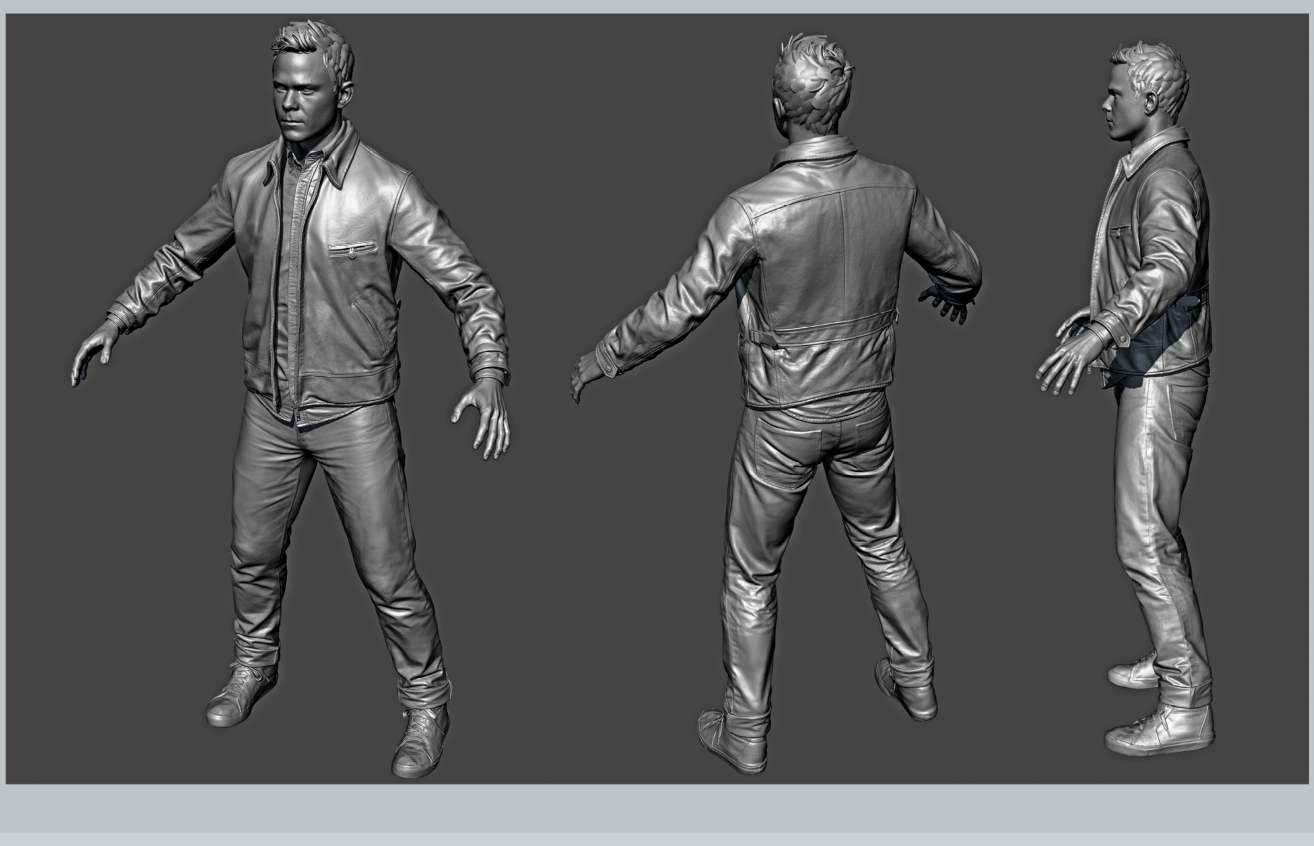
Rules have always been more like suggestions for him—if things had played out a little differently, he might have made a fine career criminal. But Jack knows the difference between right and wrong. What's more, it matters to him. So when his best friend suggests doing something kind of illegal in the middle of the night, he doesn't really need a lot of prompting —but when things go bad, he feels a personal responsibility to set things right.

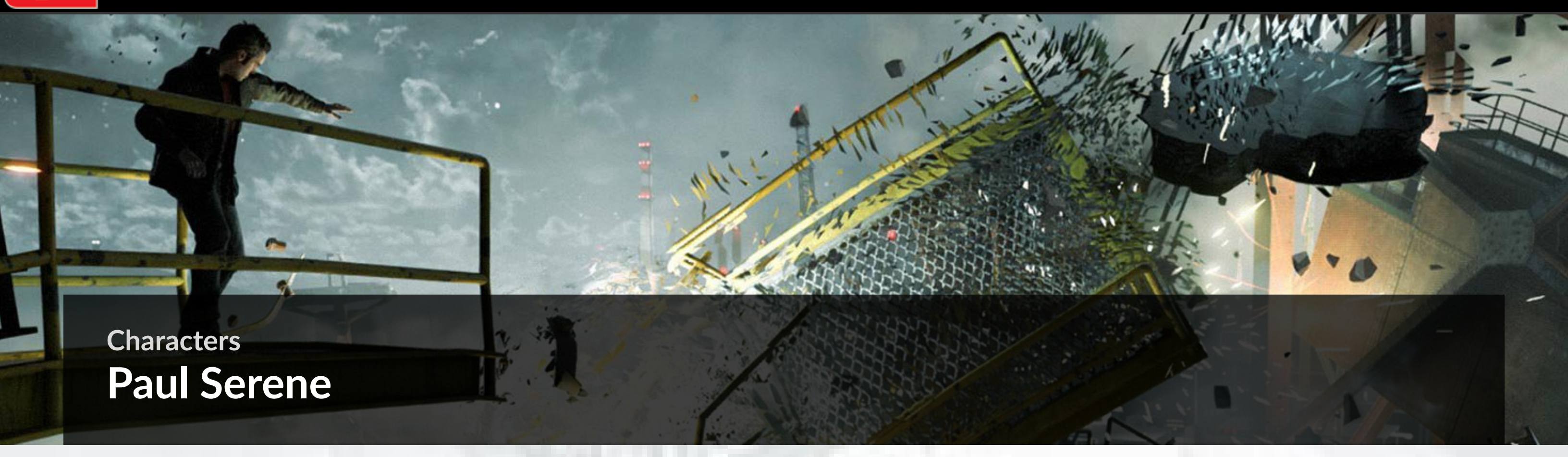
Jack is portrayed by Shawn Ashmore.











Paul Serene

There are essentially two Paul Serenes in Quantum Break.

There's the young Paul, Jack's friend, the enthusiastic, ambitious businessman who sees unprecedented fame and success on the horizon—and a chance to improve the world. Cocky, brash, talented, somewhat idealistic and very, very hungry to leave his mark, Paul is the kind of person any start-up would love to have as its founder. Paul considers himself to be a good person, and Jack—not a bad judge of character—would wholeheartedly agree.

Paul is not a scientist, he's a businessman—and a very good one, but one, in the end, driven more by ambition than caution. When faced with William's warnings, he sees it as one unstable man's word against his entire staff's —and if that isn't enough to tip the scales, the fear of humiliating failure certainly helps. For Paul, Project Promenade is everything, the thing that will turn him from a successful hi-tech entrepreneur to a household name, a Bill Gates, Steve Jobs, or Elon Musk.

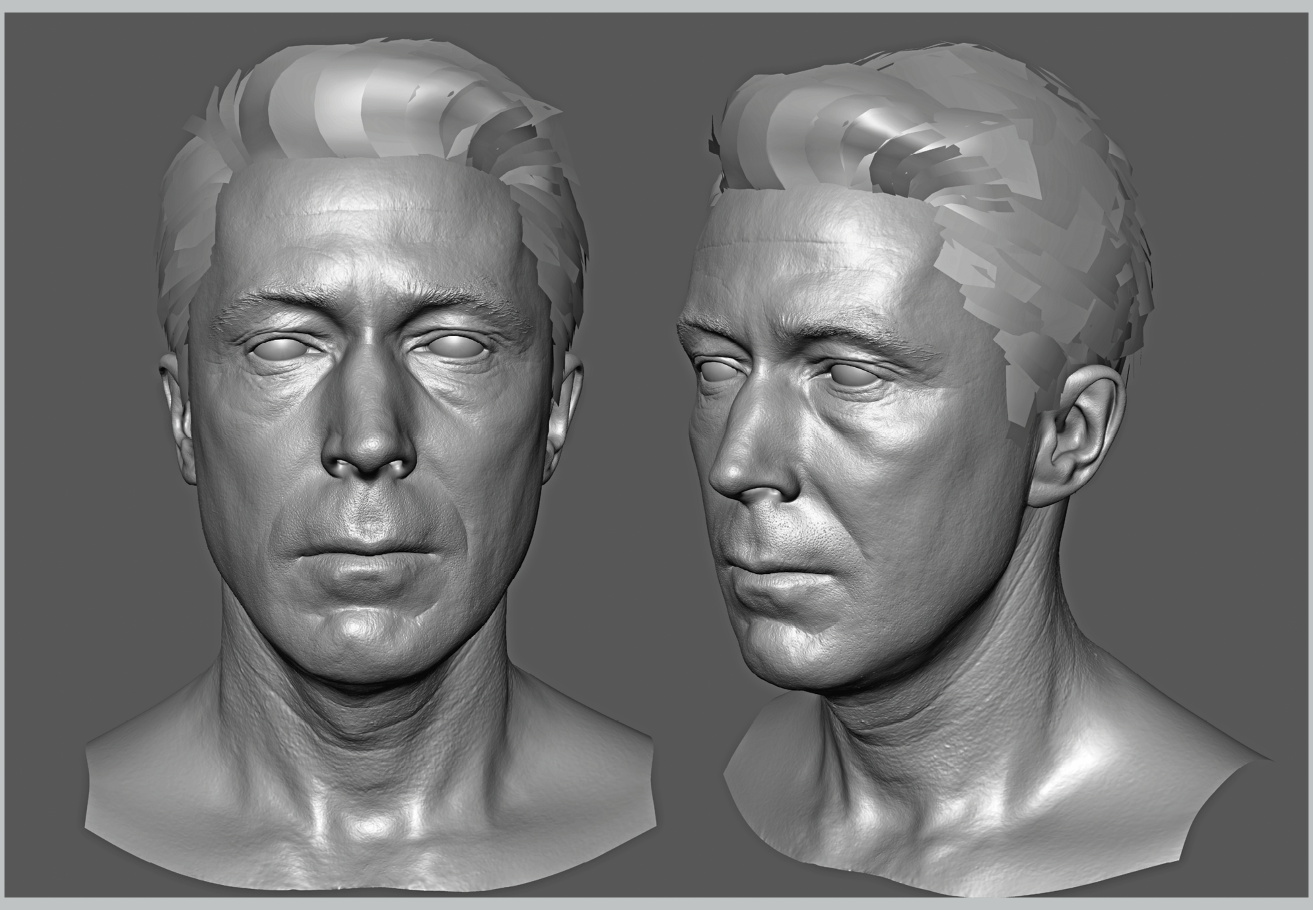
And then there's the older Serene, the one who travels to the End of Time and is forever changed by what he sees—the one who then returns to 1999, and is determined to find a way to keep humanity going even after time ends, no matter the cost. Powerful, driven, and utterly ruthless. Serene takes no pleasure in the things he has to do, but in his mind, the world is already a graveyard. Most people will be caught in the End of Time. With the stakes as high as they are, no sacrifice is too great. If people get caught in the crossfire, if he has to make hard decisions that lead to the deaths of innocents, Serene will not hesitate.

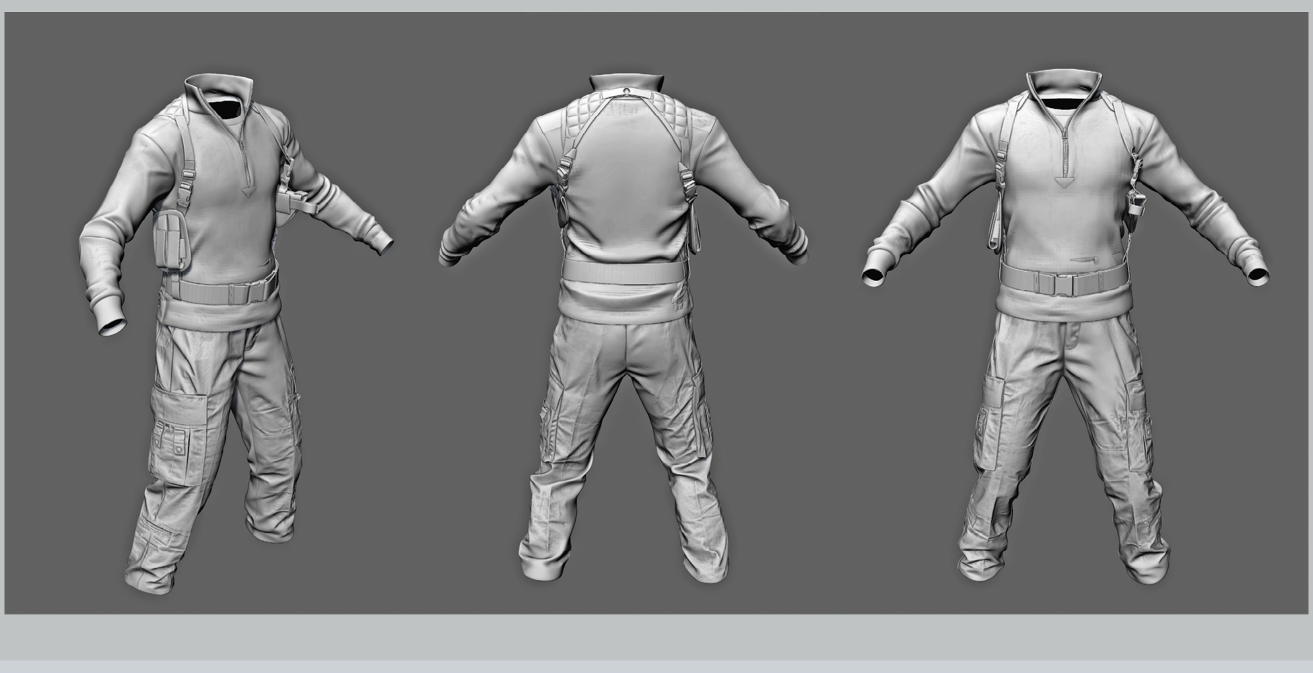
More than anything else, Serene is driven by the conviction that nothing can change. He has tried over and over again, tested and finally accepted that things will go the way things will go, and he can't change the tiniest detail. Every single decision he makes is already a part of the pattern that leads, indirectly or directly, to the fateful events at Project Promenade. His visions of the future, though useful, all point to the inevitability of all things, and even the power to choose his future only lets him fill in the blanks, not truly change the fate of mankind.

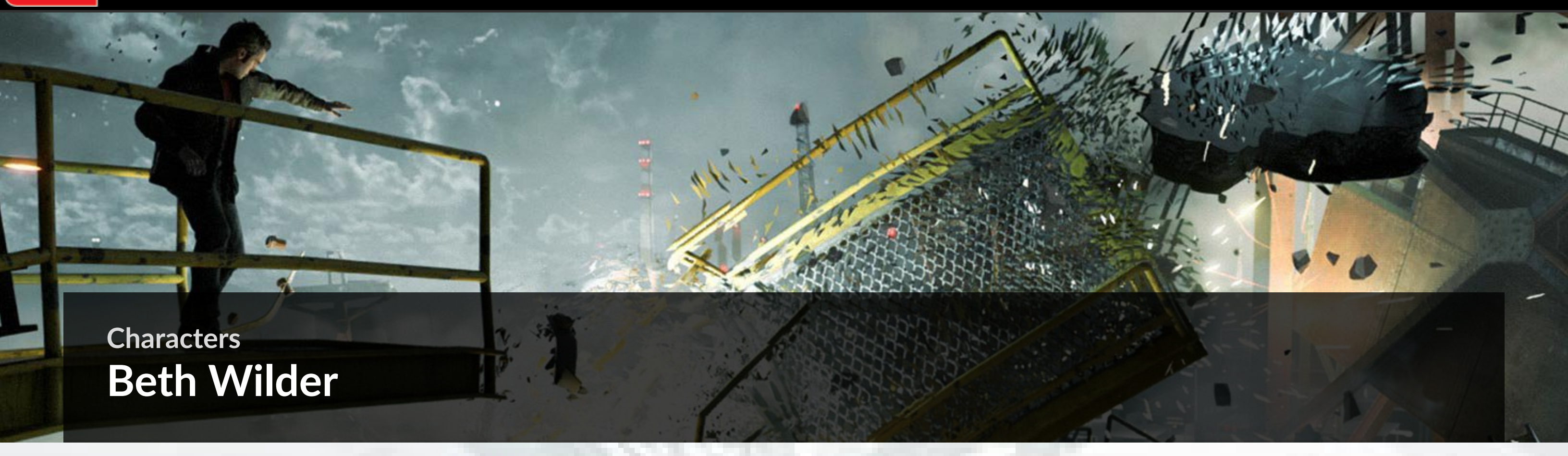
Despite all this, despite the Chronon Syndrome that consumes him and makes his life agony, ultimately Serene's philosophy is one of hope: he believes that even though he can't keep time from ending, he can find a way to survive the apocalypse, and, with enough resources and dedication, perhaps even restart time.

For Jack, the appearance of the older Serene is a sudden, shocking event—his friend seems to have suddenly changed to a monster. But for Serene, Jack is a memory—somebody he knew 17 years ago. There's a part of Serene that treasures that memory, but he's dedicated his entire life to his mission. He has no use for sentimentality.

Serene is portrayed by Aidan Gillen.

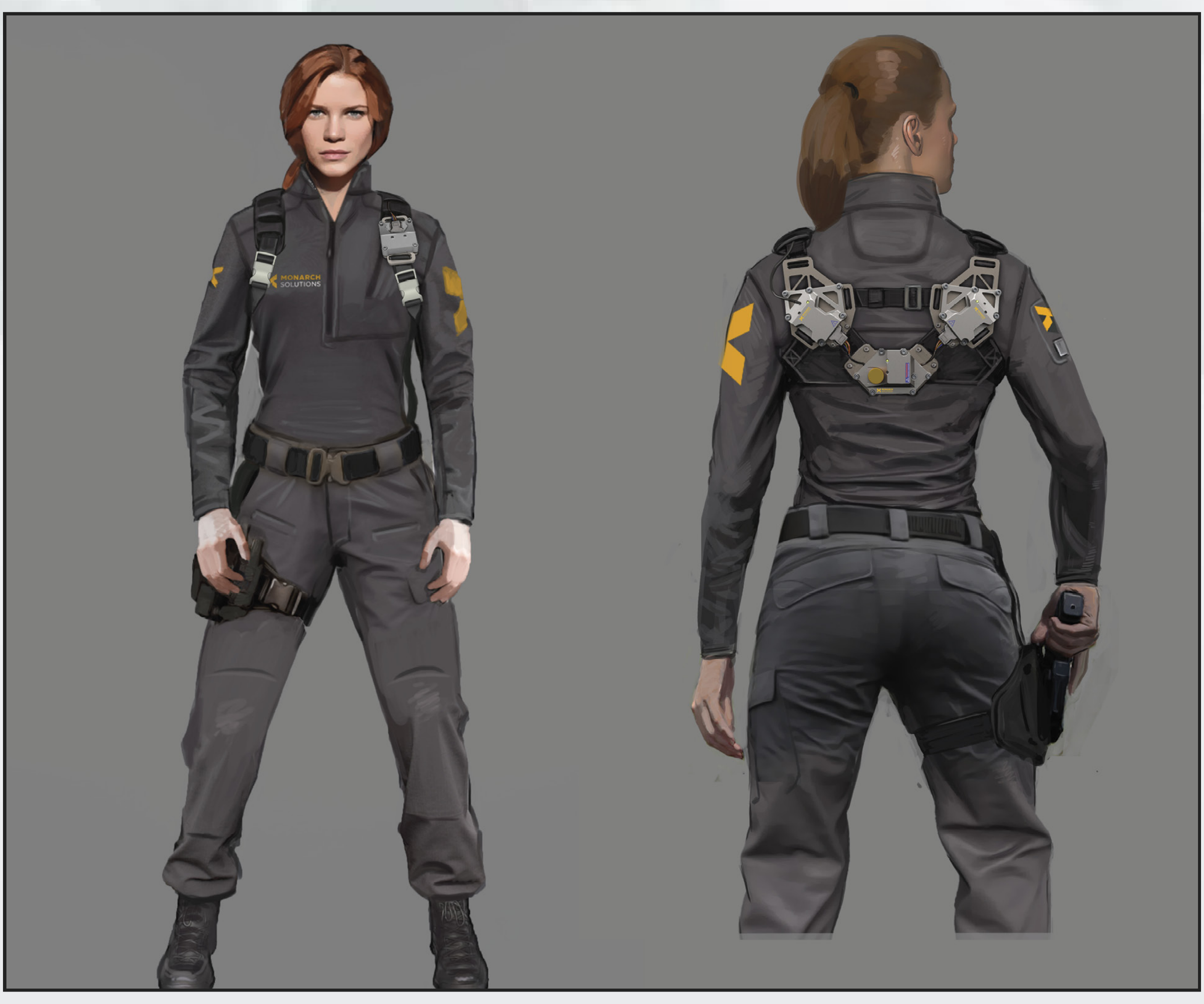






Beth Wilder

When Beth was nine years old, she met a strange woman with a familiar face. She said she came from the future—she was, in fact, Beth Wilder herself. She told the young Beth that her life had a purpose, that she had a mission—a destiny. She would have to train for it. She would have to make sacrifices. But she had a purpose. She gave her a notebook full of proof—events that would come to pass.



It was a brief encounter, but it changed Beth's entire life. Her roadmap to the future was full of blank spots and mysteries, but there were names and dates, descriptions of events. Enough to get here where she needed to be. She knew that the Fracture was coming, and that she would be instrumental in stopping it. She knew she would meet Jack Joyce. She knew that one day, she would travel in time, and meet a nine-year old girl, and give her a notebook.

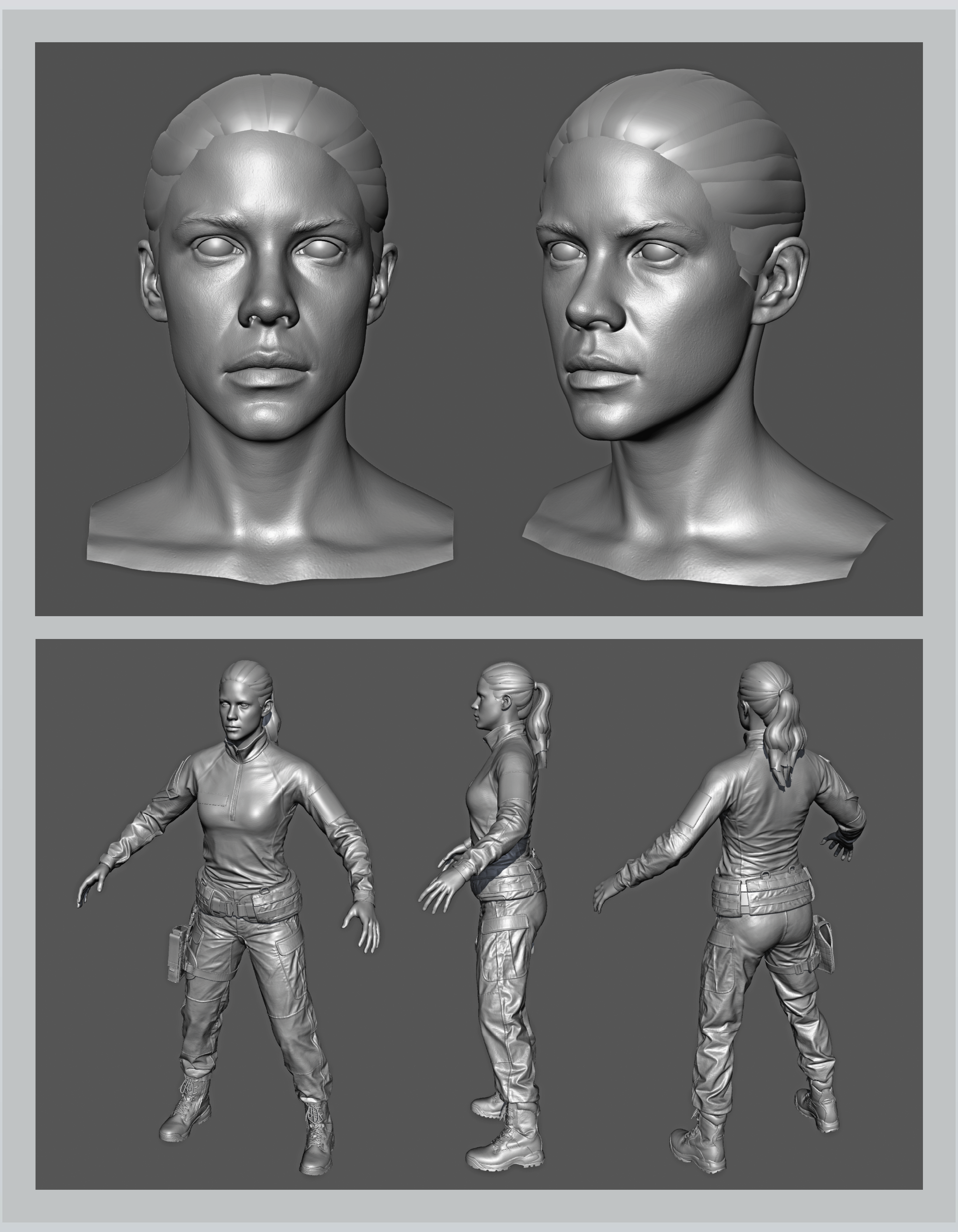
Beth is strong, bright and extremely driven; from a very young age, she's had a sense of purpose most people can't even imagine. She had been given an impossible task, but the person who gave it to her knew exactly what she was capable of. There's no room for self-doubt or hesitation in her.

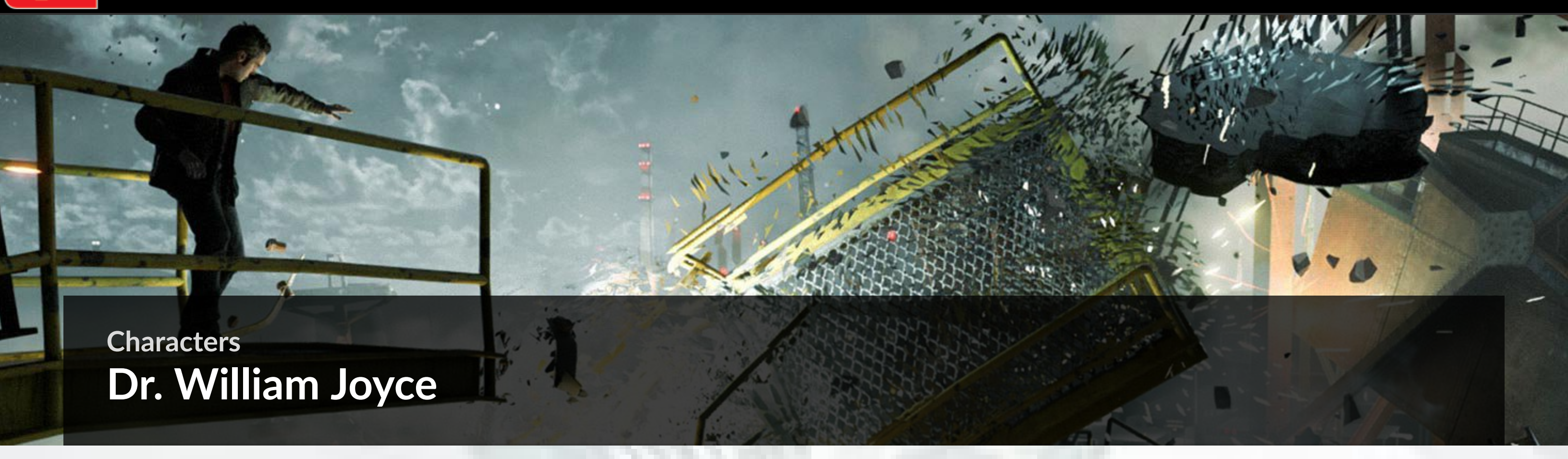
All this changes when Beth ends up at the End of Time. She believes in her own destiny and knows it cannot change. And yet, if time actually ends, then her destiny is to fail. This realization shakes her to her core, and while she's too strong to shatter, for the first time in years, she knows doubt.

Once she meets her younger self, another key element in her life changes. Up until that point, she's been fearless—secure in the knowledge that whatever happens, she will survive and be physically whole. How else could she ever meet her younger self? But once that point is passed, she becomes mortal. Before, she can stare into the barrel of a gun and know this was not the day she dies. After that event, her future is unwritten. Her immunity has been revoked.

But none of that goes in the notebook. She sets her younger self on the right path—the path of strength, dedication and achievement—and for all her fears and doubts, she knows her task hasn't changed. She sacrifices everything she has with awareness and dedication no one else could truly understand, save perhaps Paul Serene, and she does so twice—first, when she sets herself on that path, knowing what it will lead to, and again when she finally faces Serene in William Joyce's workshop on July 4, 2010.

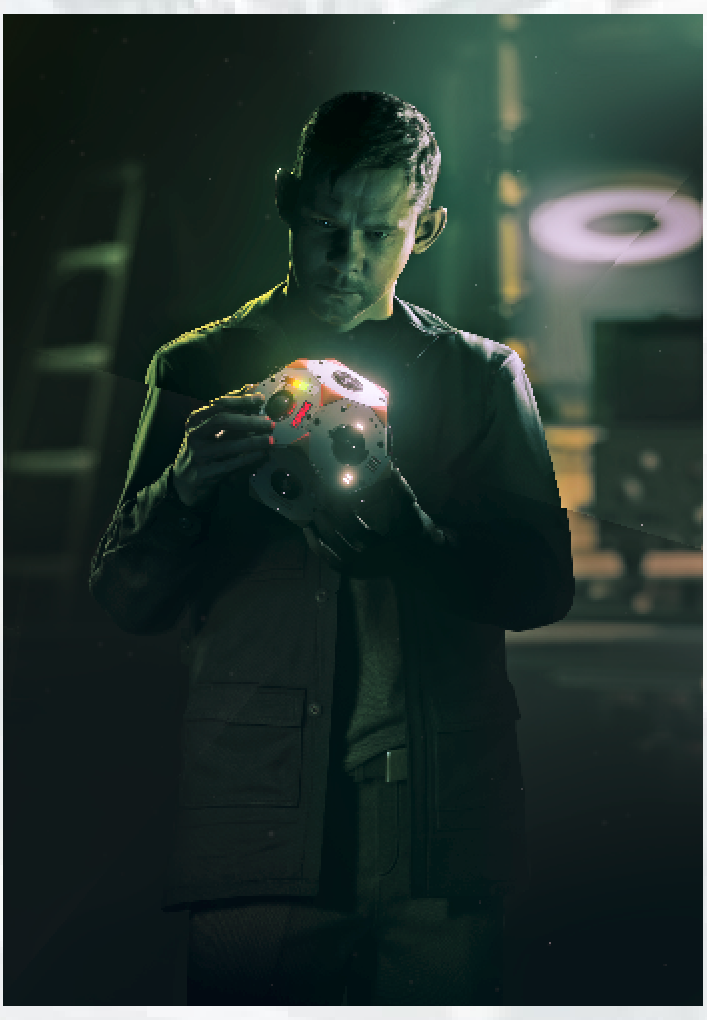
Beth is portrayed by Courtney Hope.





Characters

Dr. William Joyce



William Joyce has a reputation as a brilliant physicist who, as a young man, was already doing groundbreaking work with his research partner, Dr. Meyer. Their discovery of the universal Chronon field that gives the universe time was big news in the physics circles. After that, it was easy for William to secure grants for further research. Everybody thought he would go on to accomplish even greater things – nobody expected it to be the moment when he peaked. But things seemed to fizzle out for him.

What nobody knew is that in secret, William created something even more revolutionary than his earlier theories: in 1999, he built the world's first Time Machine. But when he turned it on, a man from the future unexpectedly ran out of it and shot him. That experience alone would have been enough to convince him that he'd made a horrible mistake, but when the man was followed by the mysterious Beth Wilder, who told him about the Fracture and implored him to work on a solution to it, the true extent of his sins started to become clear.

He devoted the next eleven years to creating his Countermeasure. It took him years to just come up with the theoretical basis for it, and more years to painstakingly harvest the Chronon particles required for its operation. The effort drained his finances—whatever he could beg, borrow or steal, he poured into his secret project. No one could know what he was working on—not even his brother Jack, who couldn't understand William's all-consuming obsession and the financial and emotional drain it imposed on their lives.

William had never been particularly good with people—he had little patience for others, and his own mind tended to follow its own tangents.

He was very, very intelligent, obviously; it wasn't that he couldn't understand how social Interaction worked. He just wasn't particularly interested in it. Jack was all the family he had, and William loved him dearly; after their parents died, William raised Jack best he could. He wasn't particularly good at it, but it wasn't for lack of love. Now he couldn't look at his brother without thinking of the dark future that loomed ahead.

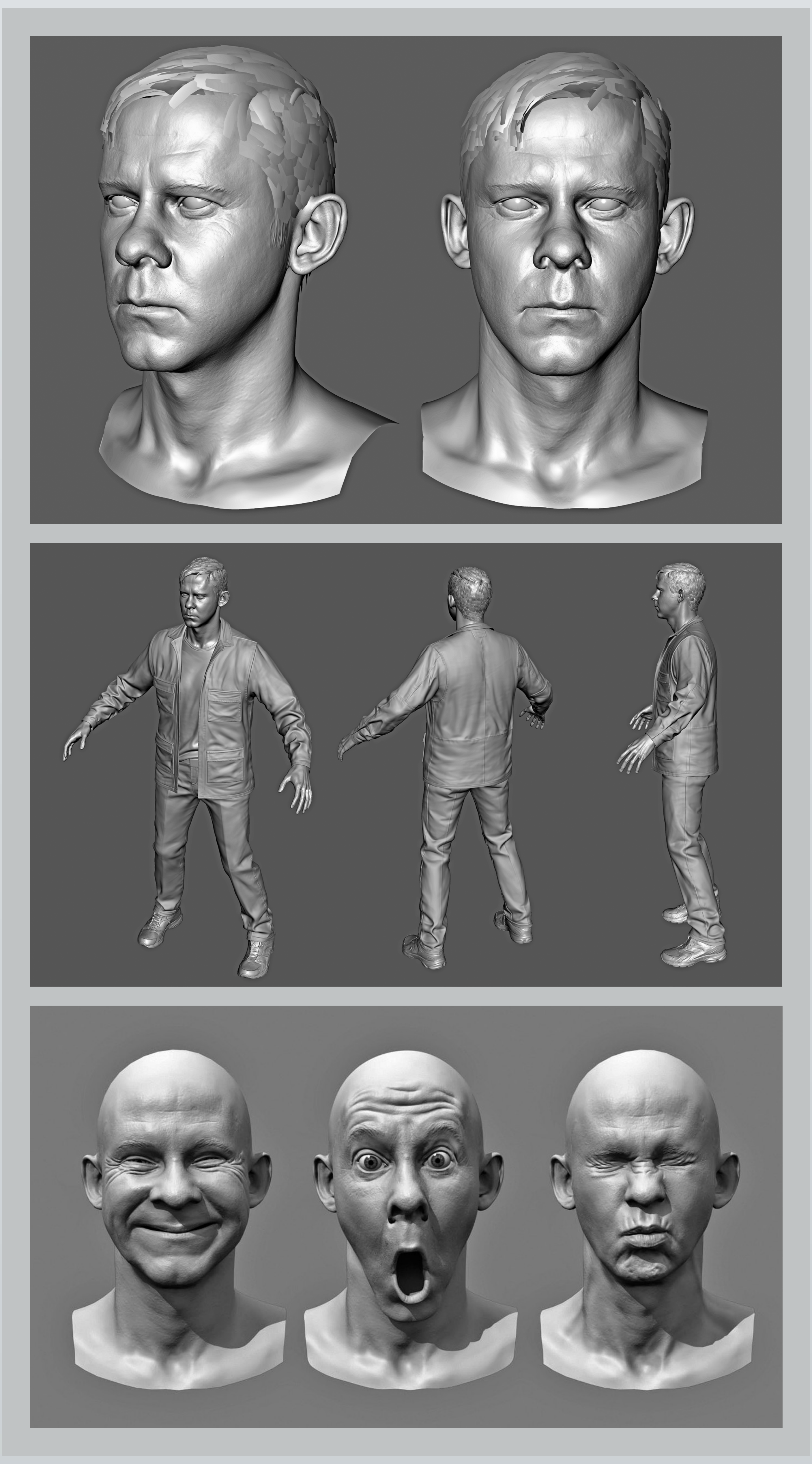
OLD GODS OF
ASGARD

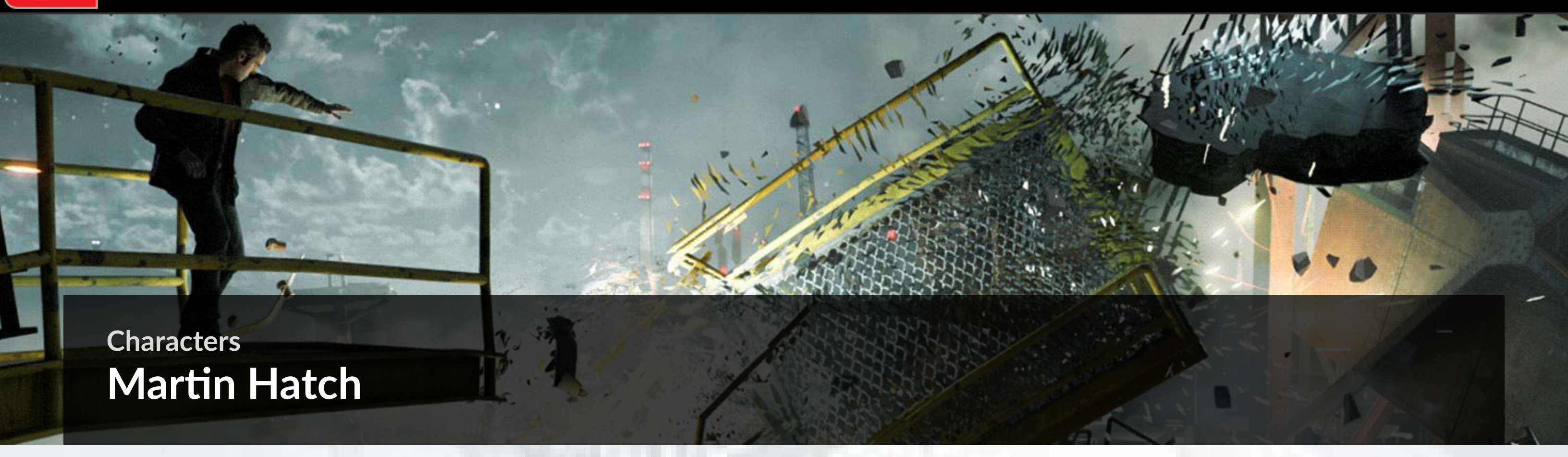
When William's Countermeasure was stolen shortly after its completion in 2010, it'd already cost him his relationship with Jack—and now he found himself without direction. Beth Wilder, who had told him what to do, had disappeared. His scientific career seemed to be mostly over. Taking a string of purely theoretical consulting jobs to make ends meet, William waited, hoping against his better knowledge that the Fracture would never occur.

And so, six years later, when another consulting job for Jack's best friend, Paul Serene, was actually revealed to be another Time Machine, clearly not only based on his own design, but also dangerously misconfigured, the old fear came back in full force: the Fracture was just around the corner. And his Countermeasure was gone. All he could hope to do was prevent the disaster from happening—even if he had to do it at gunpoint.

What William feels, more than anything else, is the crushing responsibility of knowing that it's his work that has directly led to the threat of the Fracture. He was the one who took the leap from theoretical work on the physics of time to the practicalities of building a Time Machine; he was the one whose work somehow, impossibly, enabled Paul Serene to build his own, faulty version of it. And he's the only one who really knows how to fix things.

William is portrayed by Dominic Monaghan.





Martin Hatch

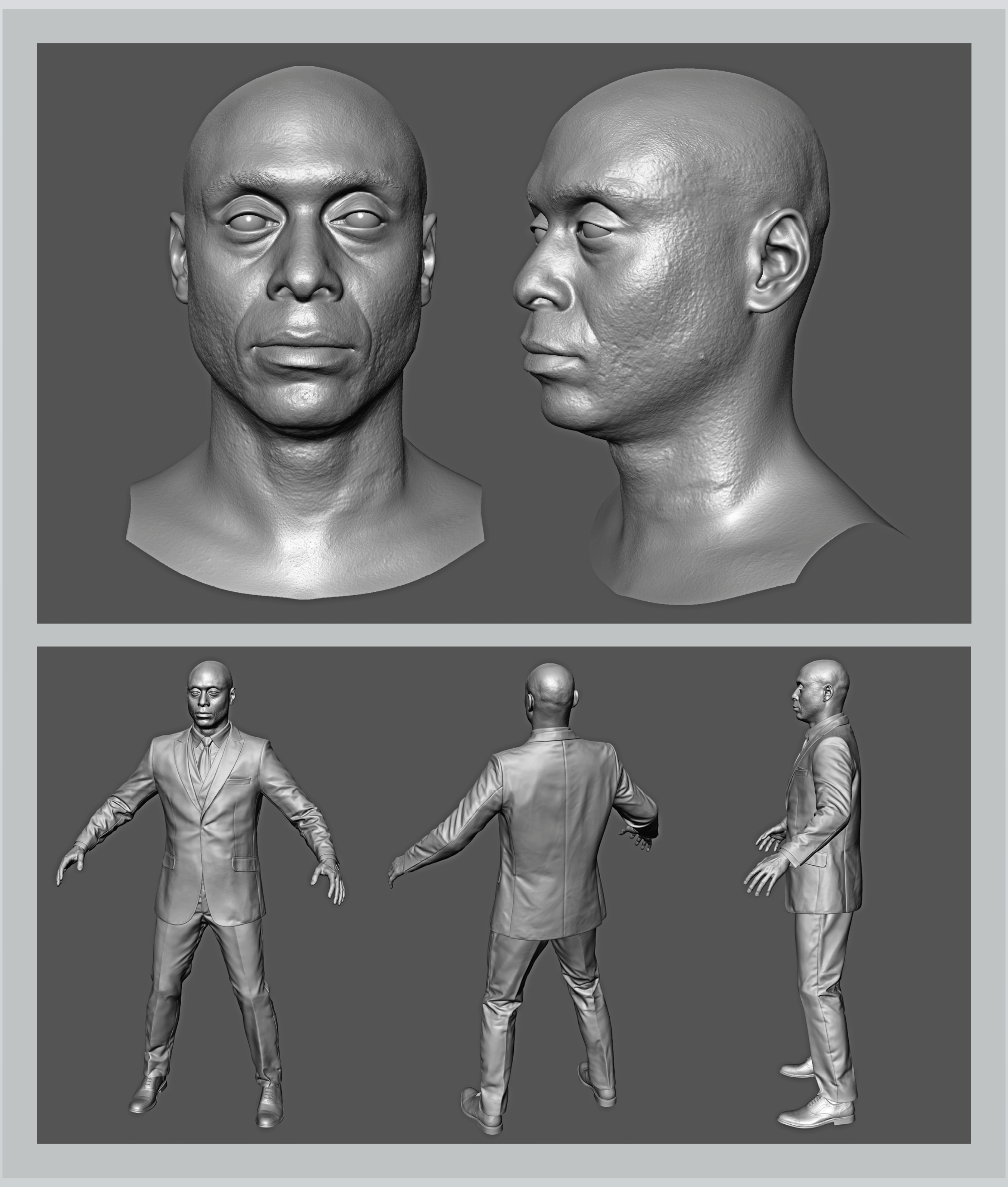
The enigmatic Martin Hatch has no past. Where he came from, nobody knows; it's as if he appeared out of thin air one day. When the time-travelling Paul Serene starts to build Monarch Solutions, he has to do so in secret—he needs a right-hand man, somebody to do what needs to be done that Serene can't. A public face for the company. Hatch seemed like the perfect candidate—intelligent, analytical, charismatic and intensely loyal. A man whose advice was always delivered with consideration and insight.

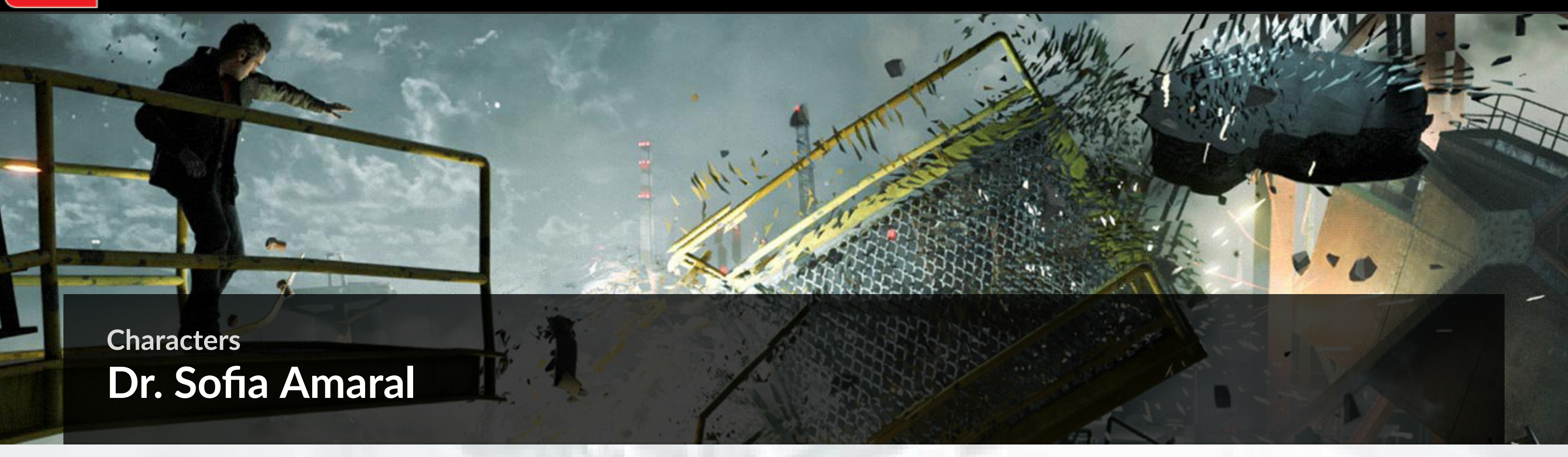
Over the years, Hatch has become very close to Serene. He's a legendary figure within Monarch Solutions—most Monarch employees aren't even aware of Serene's existence. Hatch's authority within the company is unchallenged, and the only person who can overrule him trusts him implicitly. Equally comfortable in a boardroom making billion-dollar decisions and in a dark alleyway ordering the assassination of a key target, Hatch is a man who gets things done. He's always one step ahead of everybody else.

Even ahead of Paul Serene. Unbeknownst to Serene, Hatch doesn't share his goals. Hatch knows the End of Time is coming, but where Serene sees an apocalyptic problem to be tackled, Hatch sees an opportunity. His true motives, and true nature, are closely guarded secrets even Serene knows nothing about. Hatch dances to his own rhythm, and humanity's survival simply isn't his priority. In the end, he's the one who ends up in charge of Monarch Solutions.

But for him, that's not the end game—that's just a phase in his plans.

Hatch is portrayed by Lance Reddick.





Characters

Dr. Sofia Amaral

She may not be quite as deeply immersed in quantum physics as Dr. William Joyce, but as Monarch Solutions' Head of Research, what little Dr. Sofia Amaral might lack in that specialization, she more than makes up for in her understanding of other disciplines. Paul Serene has tasked her not only with completing the Lifeboat Program and thus ensuring the survival of humanity, but also his own personal wellbeing—she is the only person alive who has a deep understanding of his Chronon Syndrome, and the only one who can prepare the treatments Serene needs to control his condition.

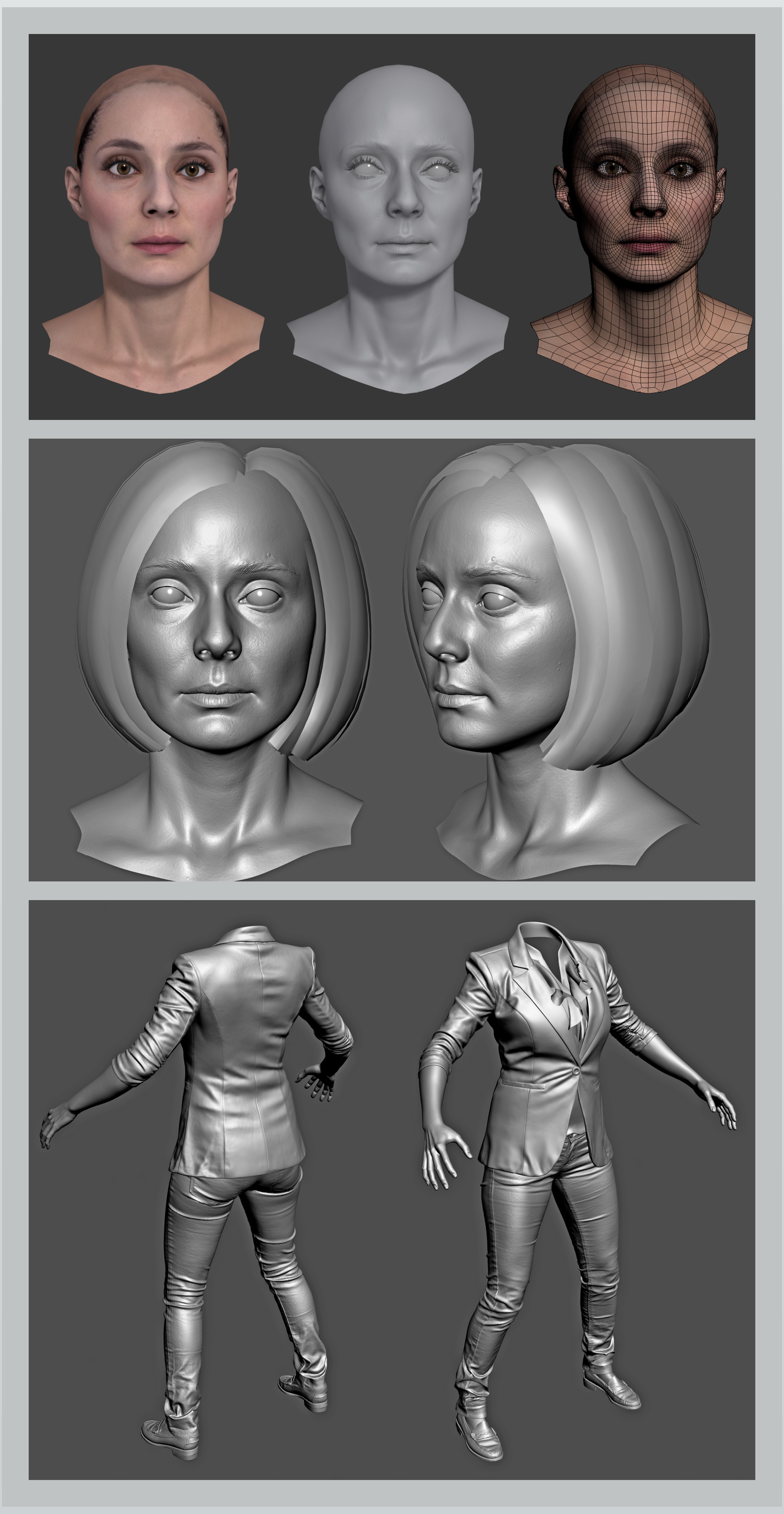
Given her position, Dr. Amaral has a great deal of resources and authority. Unfortunately, she's a scientist, not a politician, and she finds herself out of her element dealing with Monarch's upper echelons. She has concerns. Her predecessor, Dr. Henry Kim, worked very closely with Martin Hatch when Dr. Kim was deeply involved in Project Promenade at Riverport University—the project that eventually caused the Fracture. What's more, Dr. Kim turned into a Shifter under mysterious circumstances also involving Hatch.

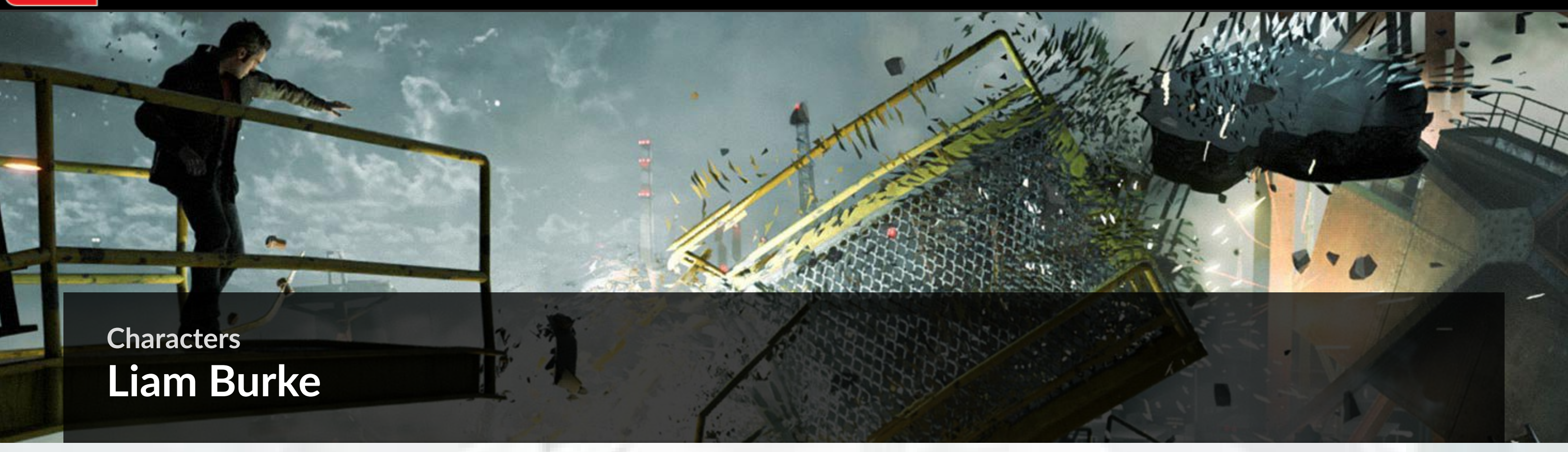
While Dr. Amaral has no proof of any wrongdoing on Hatch's part, she can see coincidences piling up, and she has unsettling suspicions that are difficult to articulate. She has a great deal of admiration and respect for Serene's dedication to his goal, which she sees as a noble one – but she can tell that for all his smooth talk, Martin Hatch doesn't fully share it. But Hatch and Serene go back a long time.

Her relationship with Serene is a complicated one—she's in a caregiver position, but she's a physicist, not a medical doctor, and she doesn't have the detachment one would perhaps expect from somebody in her situation. There's an aspect to their relationship that goes beyond professional, but it's an elusive thing—she knows that for Serene, anything that distracts him from his mission is to be avoided. And yet, at times that distraction is unavoidable.

In the end, Dr. Amaral believes in Paul Serene's vision for the future. She knows she's in a unique role to make a difference not just for Monarch Solutions, but for all of humanity.

Dr. Amaral is portrayed by Jacqueline Pinol.





Liam Burke

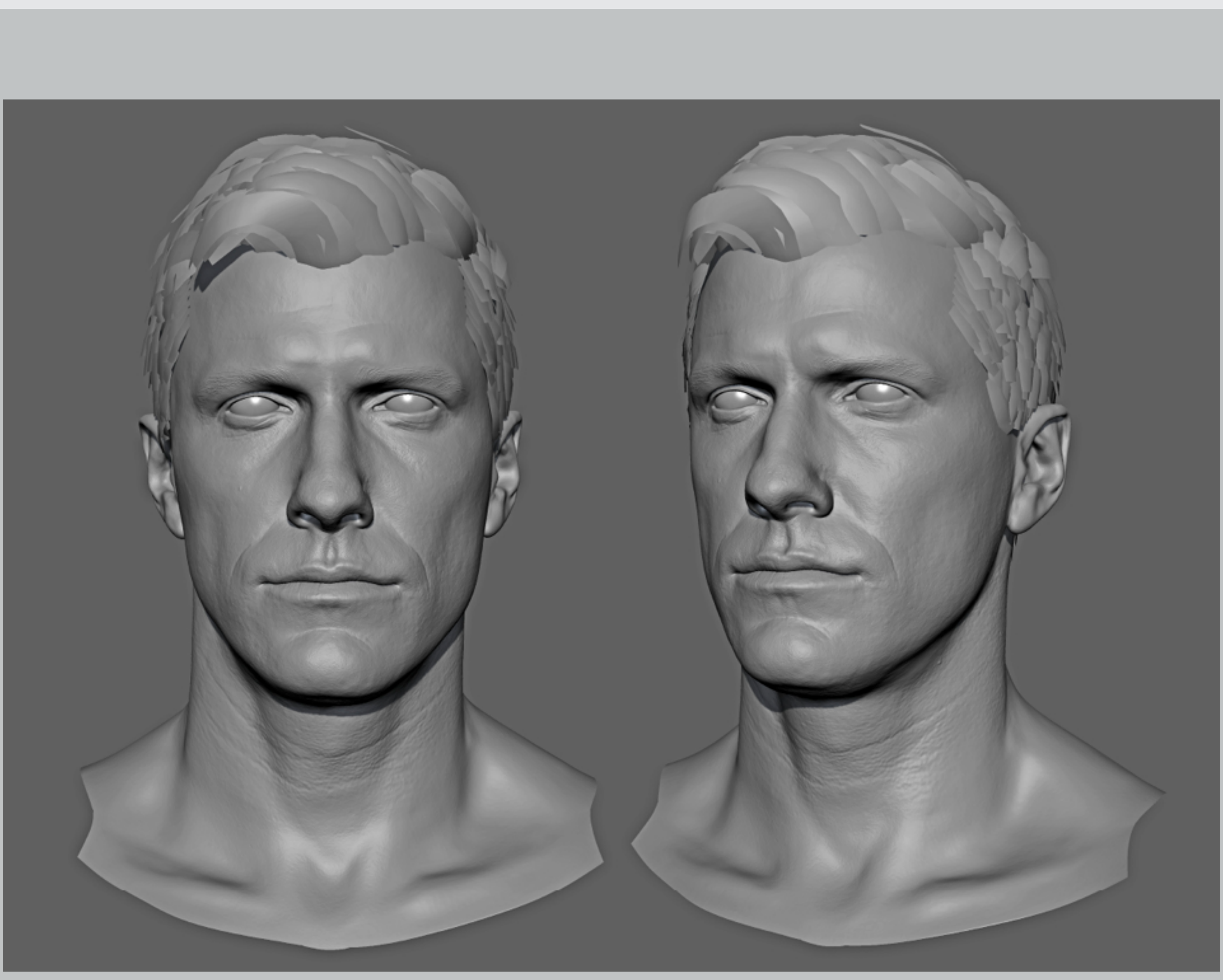
Liam is the kind of man you don't want to anyone to point at you. Exceptionally capable and coldly efficient, he'll do what's asked of him—legal, illegal, it doesn't much matter to him. He's a stone professional, and he literally knows how to get away with murder. Being employed by Monarch Solutions and often assigned to situations that require a high decree of discretion, combined with extreme action without hesitation, he's in his element when things get ugly.

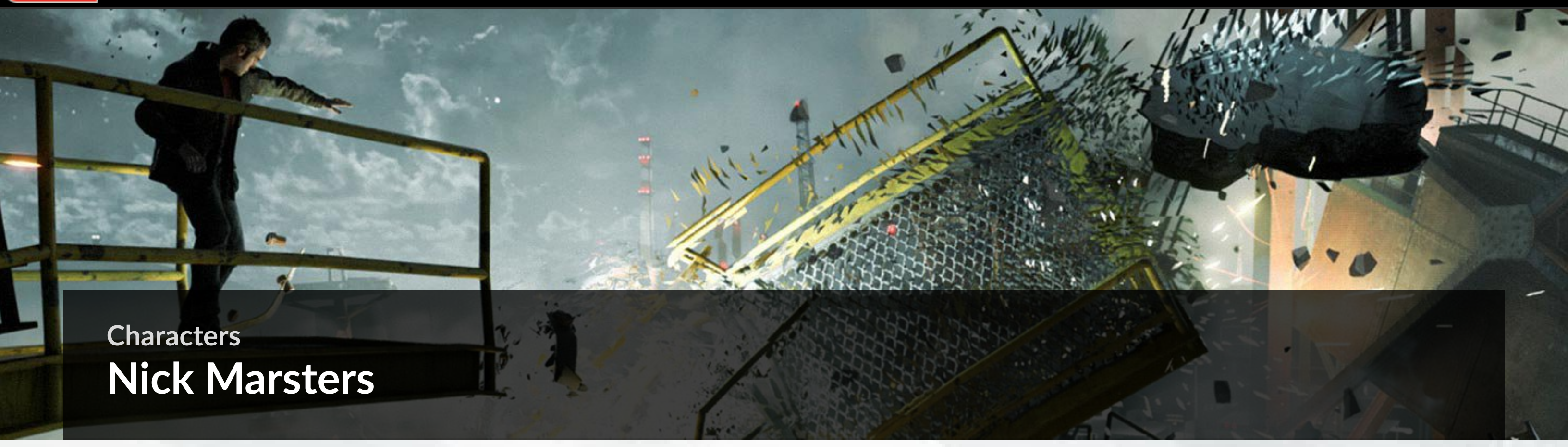
Or at least he was. But there's another side to Liam. He has a wife, Emily, and they have a child on the way. They are everything to him, and they've changed him in ways he never expected—somewhere along the line, priorities shifted for him, and all of a sudden he has qualms. That in itself would not be enough to cause him to divert from course—Liam knows how the world works, and his entire life is built on compartmentalization. He's the sort of man who can do terrible, ugly things and, at the end of the day, sleep well at night.

But Liam's first loyalty is to his own. Originally, Liam was selected for Monarch's Striker program on the basis of his exceptional skills, willpower and physical competence, and he progressed well in the program, even if he was never fully briefed on what Monarch was truly preparing for. However, psychological tests indicated that his attachment to his wife disqualified him from completing the program. Once the End of Time arrived, Strikers would have to be effective operatives focused on the tasks at hand. But Liam would not be able to let go. He would become a problem.

This assessment proves prescient, as once Liam discovers that there's an enormous, existential threat to his family, and that his employer will not be including him or his family in its survival plan, everything changes for him. From that point on, Liam's only loyalty is to Emily and his unborn child, and everybody else is expendable—even Liam himself.

Liam is portrayed by Patrick Heusinger.





Characters

Nick Marsters

Like most residents of Riverport, Nick remembers well when city's economy was completely down the toilet. So many people were unemployed or otherwise struggling just to get by; when the shipbuilding industry that had been the backbone of Riverport's economy collapsed, it looked like the town might never recover from its slump.

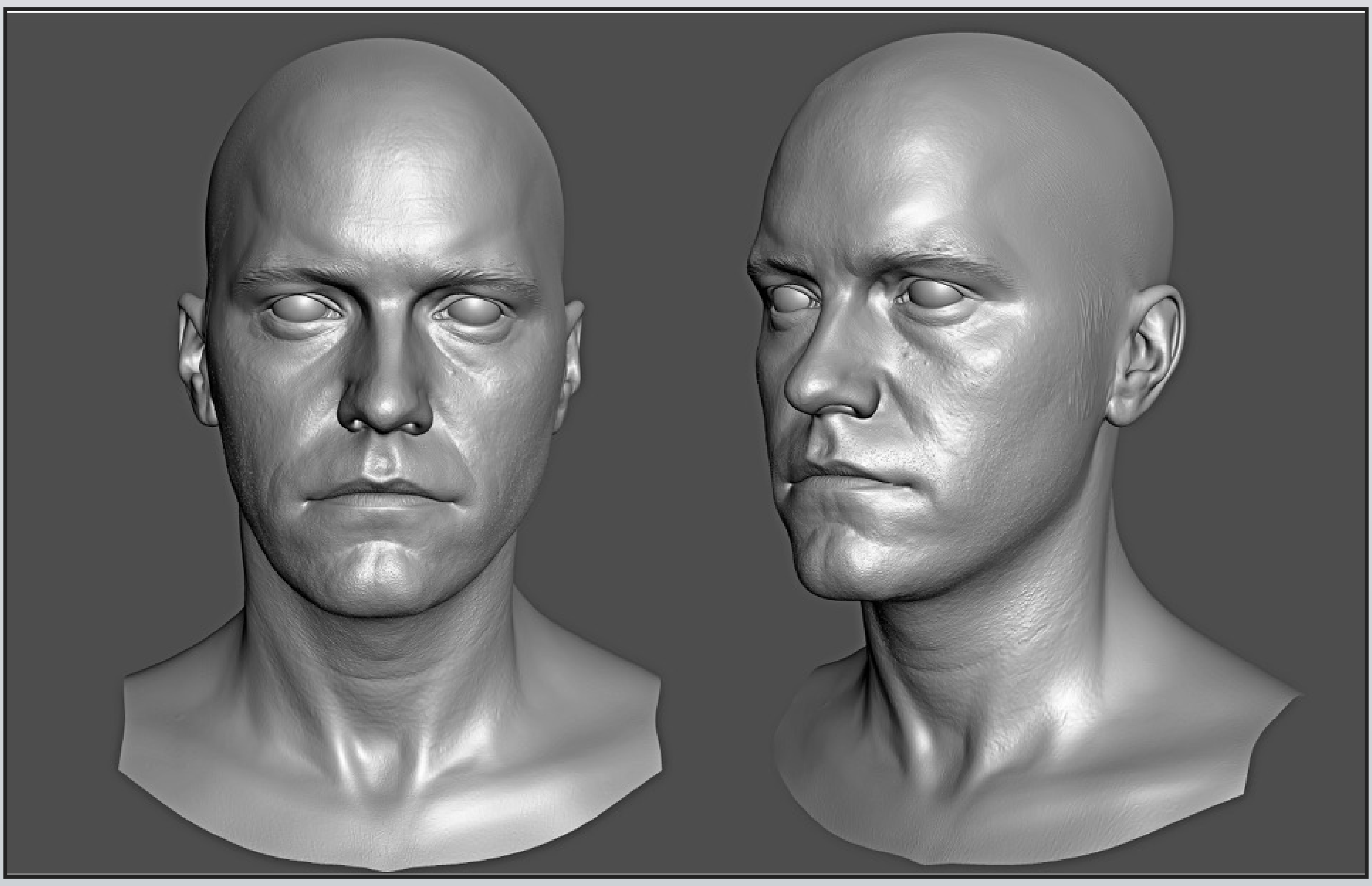
But when Monarch Solutions came in, they came in with jobs—just building the skyscraper that houses Monarch's headquarters was a massive project that brought in a lot of jobs and increased demand for basic services. With Monarch's aggressive campaign of investment in the city, the company's presence has been a real shot in the arm for Riverport. For a blue-collar guy like Nick, that matters a lot. Sitting behind the steering wheel of his cab, he sees the difference every day.

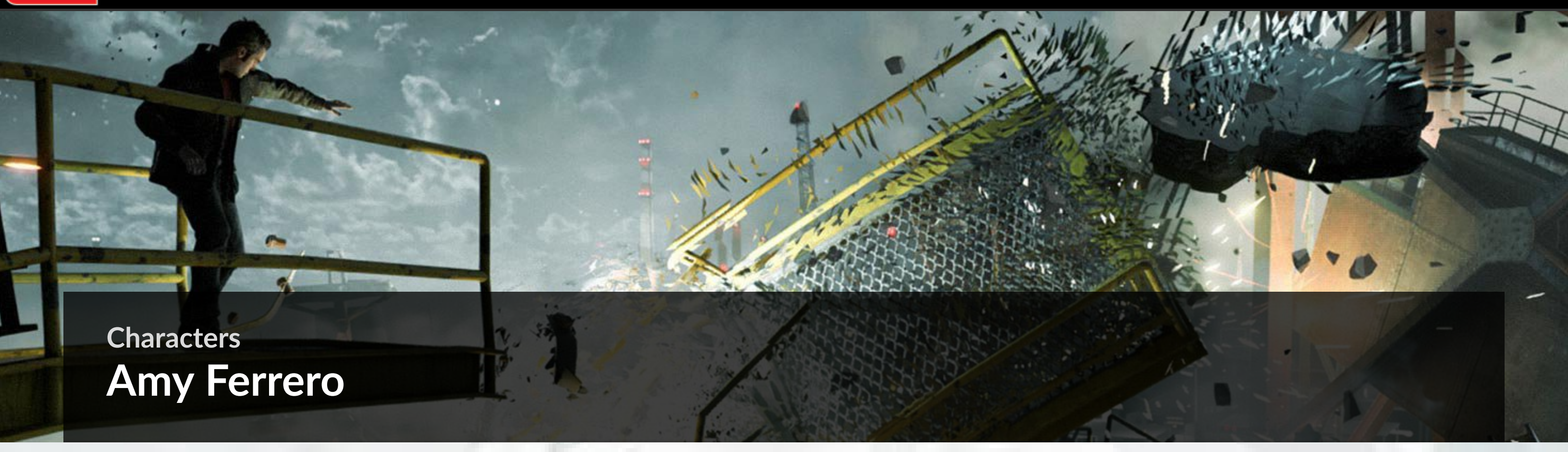
Thus, it comes as a great shock to him when he realizes the company he's held in such high regard isn't what he thought it was—that for all the financial stability it's brought to Riverport, it's also capable of deploying jackbooted thugs with orders to execute innocent people just to advance their own agenda.

For Nick, that feels like a personal insult—he's defended Monarch for years now against any criticism from anybody, be it a friend in a bar or a customer in the back of his cab, and now this? He won't stand for it.

Nick's quick-witted and funny, but his particular combination of imagination and naiveté ensures that he'll never have a reputation as a great thinker. Never one to be very discriminating about his sources, Nick pretty much believes everything he reads on the internet or partially overhears in a crowd. Accordingly, his beliefs are riddled with confused conspiracy theories and misconceptions about how the world actually works. Still, he knows bad guys when he sees them. And he's not about to let them just run roughshod over his city.

Nick is portrayed by Sean Durrie.





Characters

Amy Ferrero

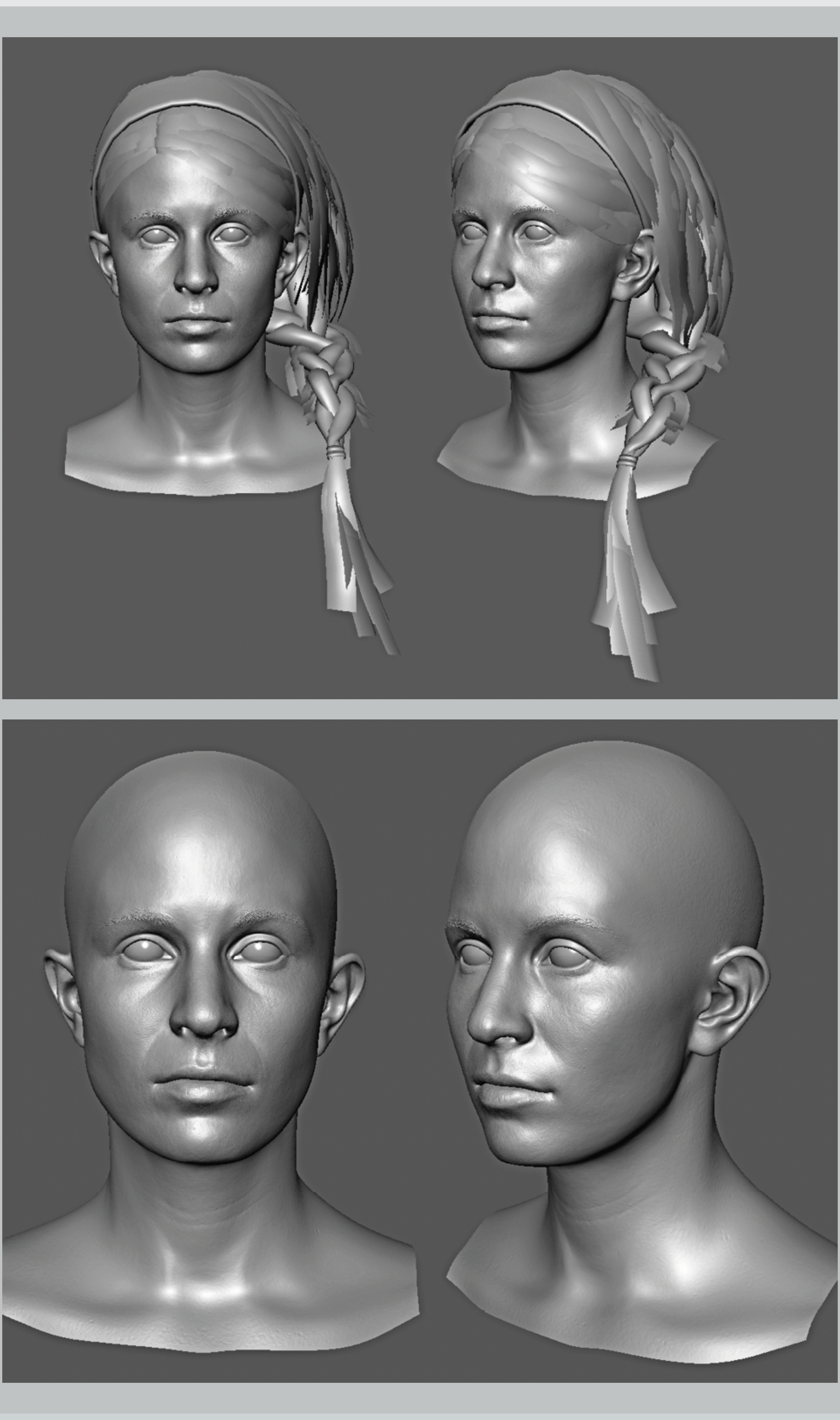
There are people in the world who just don't give a damn, but nobody could ever accuse Amy of being one of them—if anything, Amy's made it her business to care about causes. She's smart, young, and energetic, and her zeal for justice has not yet been tempered by bitter experience and jaded indifference. She knows some people see it as naiveté, but she feels no shame about wanting to believe that the world can be a better place than it is, and that it's up to her to do her part.

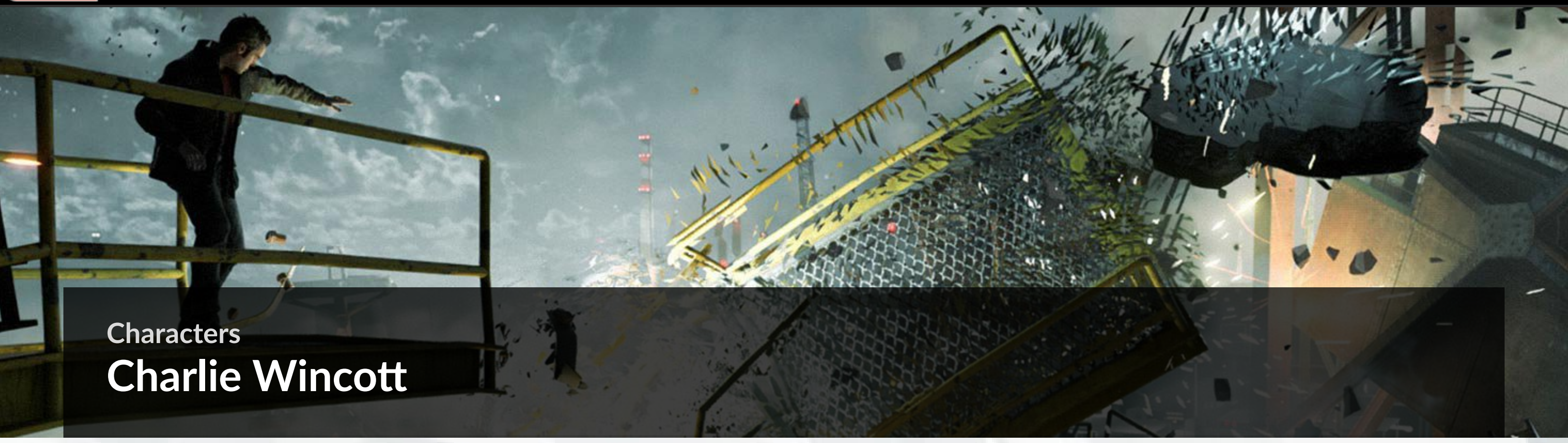
Amy always knew Monarch Solutions was no good. She's seen too many huge corporations play nice in public and get away with outrageous shenanigans behind closed doors. The way Monarch is turning Riverport into a soulless carbon copy of every other featureless place in the world rubs her the wrong way, and the way they get their way just by throwing enough money around, regardless of the impact on the people affected by those decisions, infuriates her.

Still, she never expected Monarch to actually do any of this—the idea of having somebody threaten to murder her family while forcing her to betray her friends and frame an innocent man for a crime he didn't commit was too big, too direct. She was prepared to deal with corruption and intimidation, indifference and apathy—big money rolling over citizens' rights, and everybody looking the other way. This is something different.

But Amy's not going to take it lying down. Being roped into the all-pervading weirdness that is Jack Joyce's life is another thing she didn't expect, but she knows how to adapt, and she's not the type to just sit down and give up, and hope somebody else deals with the situation. Monarch threatened her family, and they can't get away with that. Amy intends to show the world what they are.

Amy is portrayed by Amelia Rose Blaire.





Characters

Charlie Wincott

Charlie Wincott is a weasel. He's an intelligent man with a great degree of technical competence and a knack for manipulation, but he's also petty, arrogant and cowardly. In the rat's nest full of neuroses, fears and resentments that comprise his personality, extremely bad self-esteem and a truly massive ego have found a comfortable balance. To Charlie, everything is a potential challenge to his authority and expertise. Everybody else is a moron that needs to be shown who the man is.

And Charlie is definitely the man. Just ask him.

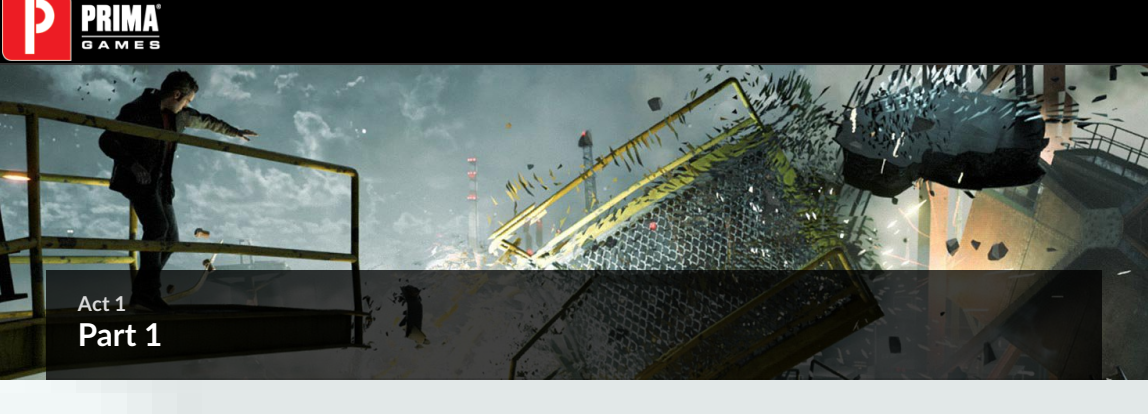
He's also very, very lonely. As an expert on computer security and media manipulation, he's created a bubble of technical superiority and authority for himself, and in it, he's feels securely above those he considers lesser beings. Charlie has no peers—there are only drones who will do as they're told, or superiors who never think of him as their equal.

He doesn't have many friends, either, or any real understanding of how to make them. Like a sad pick-up artist, he's tried to reduce human Interaction to formulaic behaviors, and when they don't produce actual results, he's lost.

Deep down, Charlie knows he's pathetic; what he doesn't know is how obvious it is to others. A classic case of a bully who became one as the result of years of bullying, Charlie loves to put others in their place, and hates it when he feels like an outsider—both of which happen constantly.

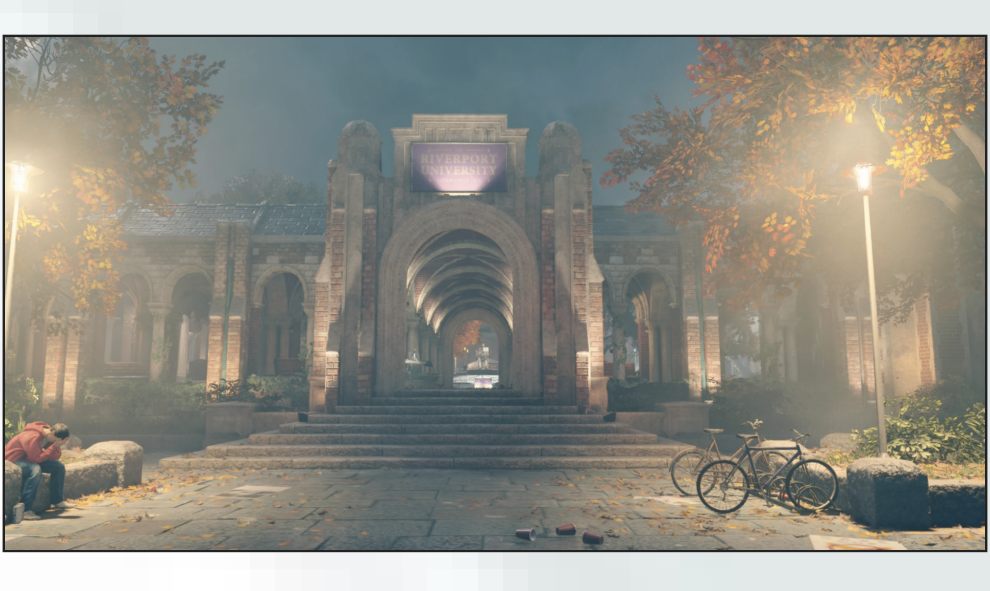
And yet, there's more to Charlie than all this. When pushed far enough, when faced with real human emotion and the actual real-world consequences of his incredible arrogance and lack of moral backbone, Charlie digs deep within himself and finds something resembling courage and conviction, and uses them to do something for the sake of others.

Charlie is portrayed by Marshall Allman.



Act 1

Part 1



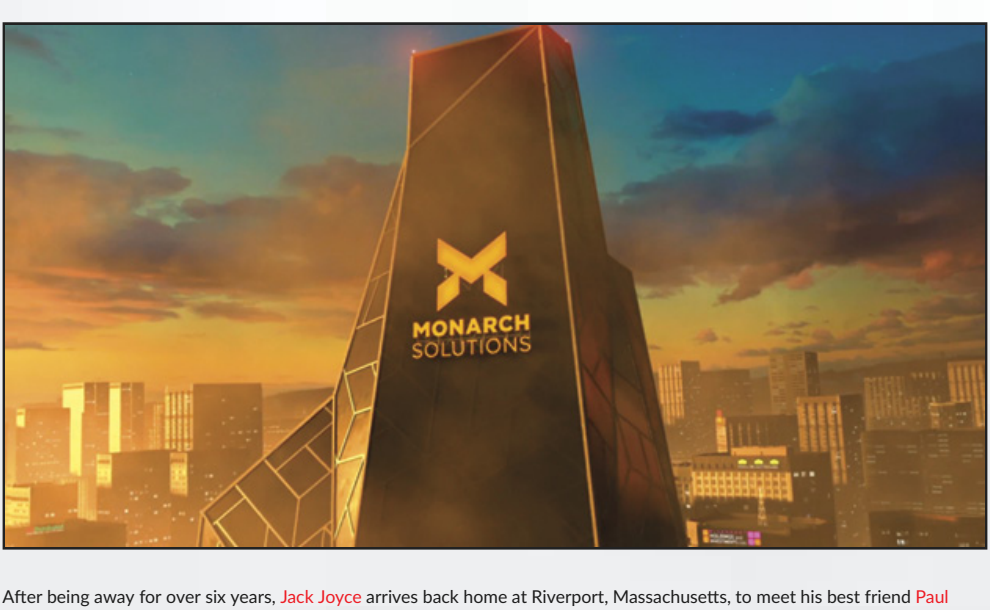
RIVERPORT UNIVERSITY EXPERIMENT

Arriving at Riverport University in the middle of the night, Jack Joyce proceeds to meet his best friend, Paul Serene. He's been away for six long years, and many things have changed—for one thing, Monarch Solutions has become a big deal in town, and in fact there's an anti-Monarch protest winding down. For another, when Jack left, Paul wasn't running an incredibly ambitious physics research project.

But now that Jack's estranged brother, William Joyce, an exceptionally brilliant but unstable physicist, has discovered the true purpose of the project and started to make noise about how it could be unsafe, the entire enterprise might be shut down before Paul can prove the world what he's accomplished—his project has built an actual Time Machine. Needing somebody to bear witness, and willing to break some rules in the process, Paul has arranged for Jack to return home, and help him run an unauthorized time travel experiment.

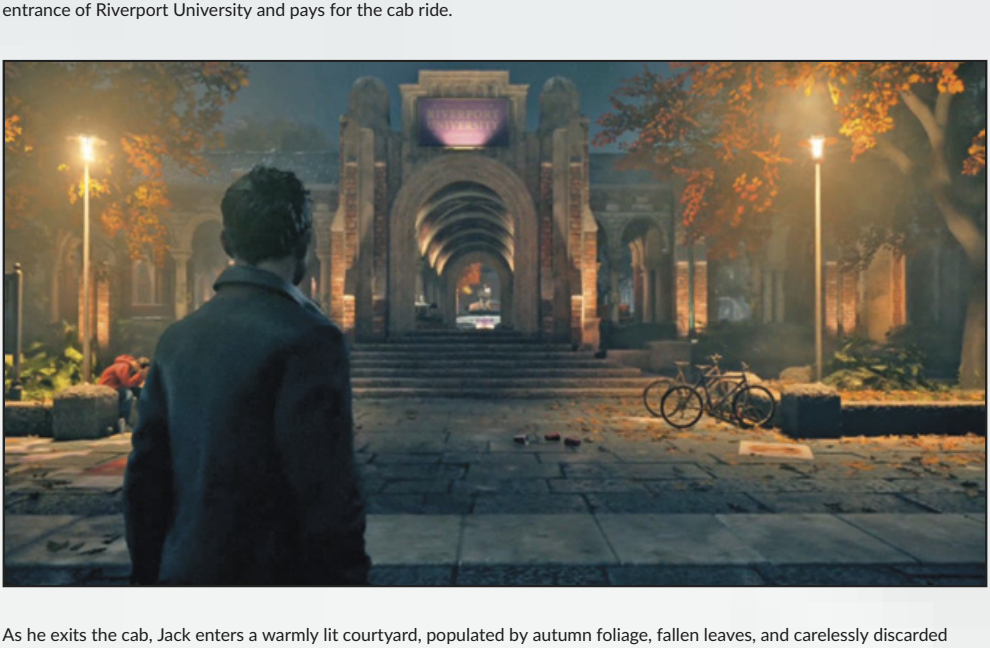
But William was right all along. The experiment goes all wrong, causing the Fracture—the process of time itself breaking down—to begin, and Jack finds himself changed by a pulse of strange energy from the machine. But when Monarch troops suddenly flood the lab, he has no choice but to escape with his brother even as Paul escapes into the Time Machine, and to an unknown future.

Chronon Sources	0
Intel	0
Collectibles	13
Quantum Ripples	0

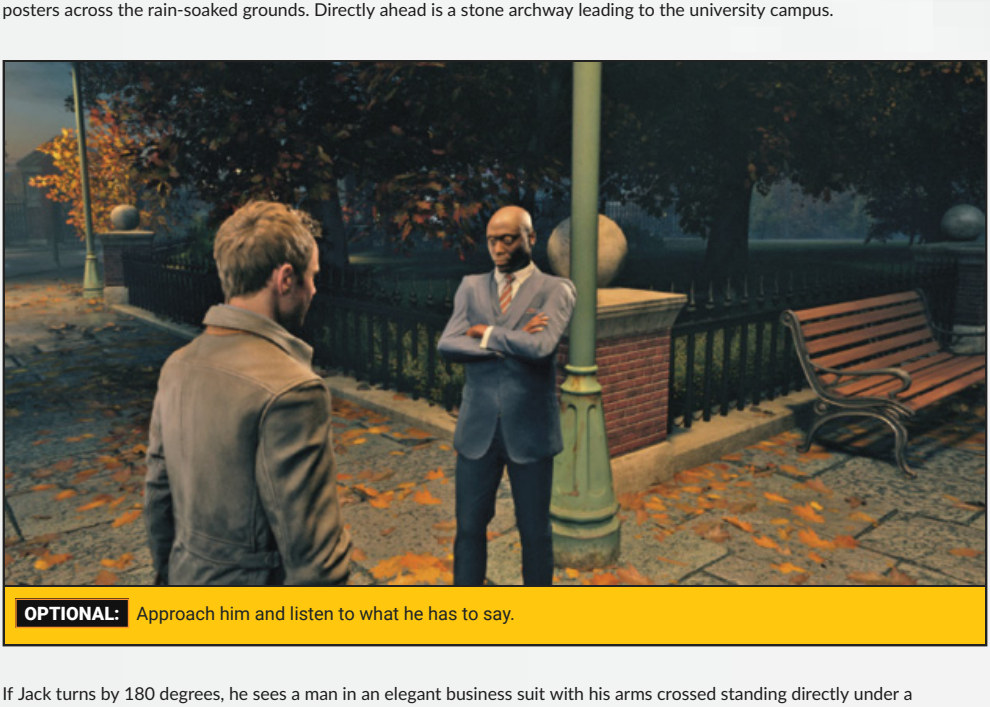


After being away for over six years, Jack Joyce arrives back home at Riverport, Massachusetts, to meet his best friend Paul Serene. In the middle of the night, around 4:00 AM on October 9, 2016, Jack arrives at Riverport University where Paul wants to show him what he had been working on over the past few years. Jack's brother, Will, a scientist, is also involved.

On his ride to the university, his cab almost hits a female pedestrian holding a protest sign that reads, "Community Not Corporations." After a short argument between the cab driver (Nick Marsters) and the protester, Jack finally arrives at the entrance of Riverport University and pays for the cab ride.

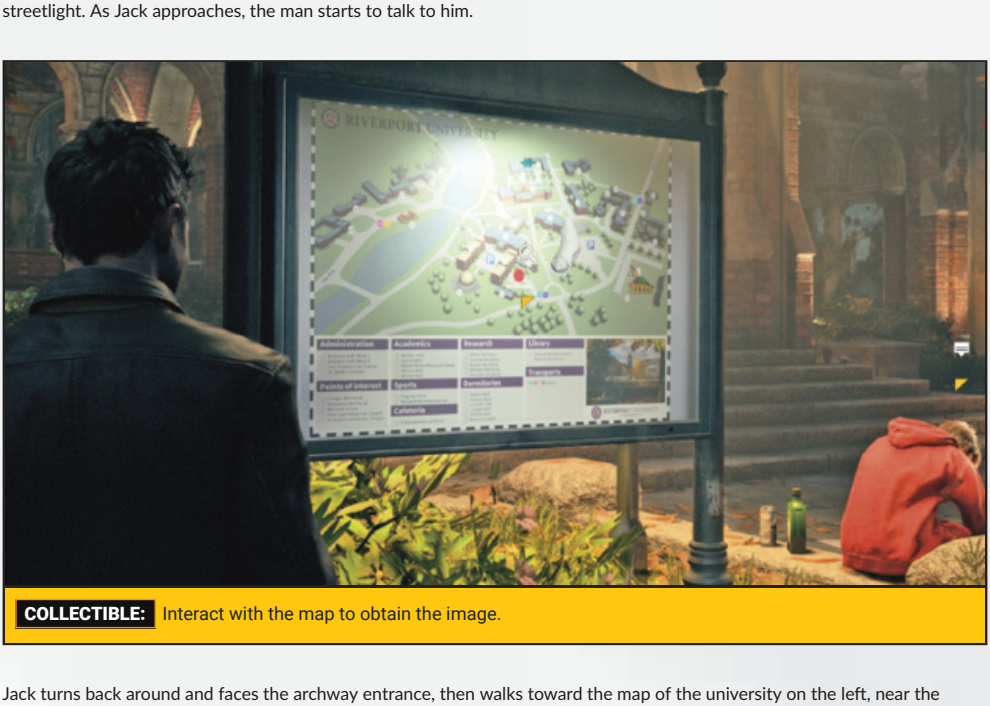


As he exits the cab, Jack enters a warmly lit courtyard, populated by autumn foliage, fallen leaves, and carelessly discarded posters across the rain-soaked grounds. Directly ahead is a stone archway leading to the university campus.



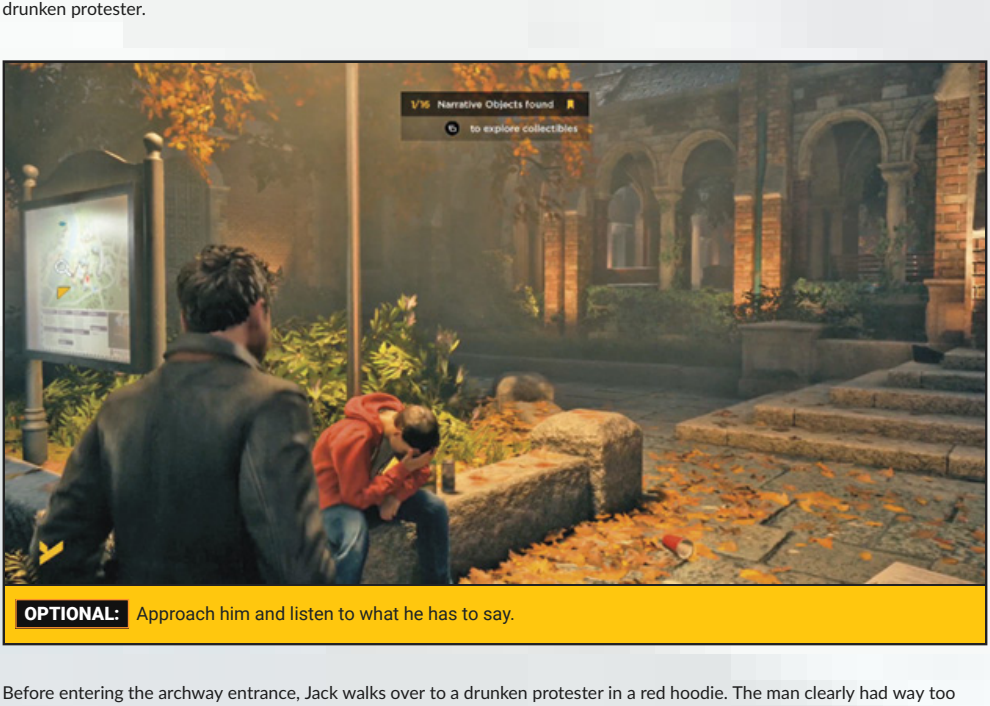
OPTIONAL: Approach him and listen to what he has to say.

If Jack turns by 180 degrees, he sees a man in an elegant business suit with his arms crossed standing directly under a streetlight. As Jack approaches, the man starts to talk to him.



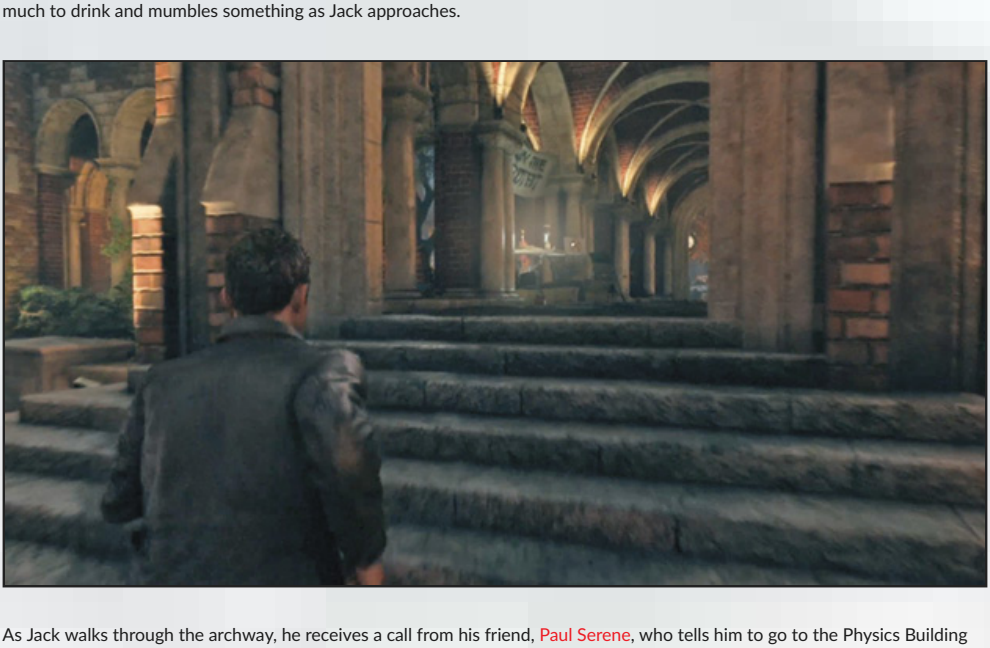
COLLECTIBLE: Interact with the map to obtain the image.

Jack turns back around and faces the archway entrance, then walks toward the map of the university on the left, near the drunken protester.



OPTIONAL: Approach him and listen to what he has to say.

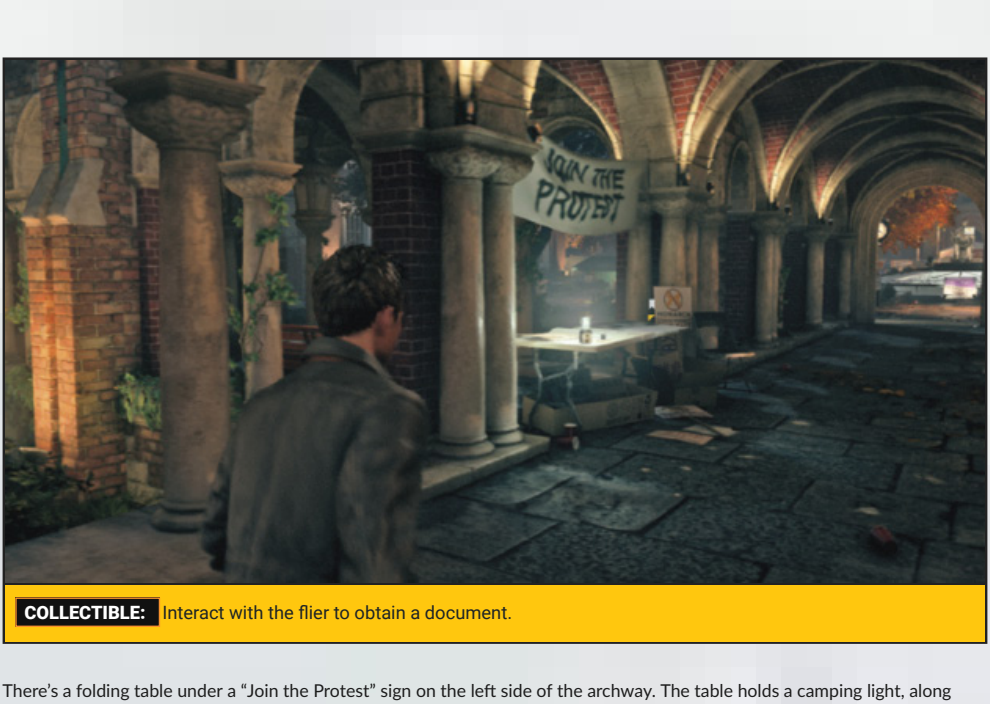
Before entering the archway entrance, Jack walks over to a drunken protester in a red hoodie. The man clearly had way too much to drink and mumbles something as Jack approaches.



As Jack walks through the archway, he receives a call from his friend, Paul Serene, who tells him to go to the Physics Building on the right of the courtyard, where he will meet him.

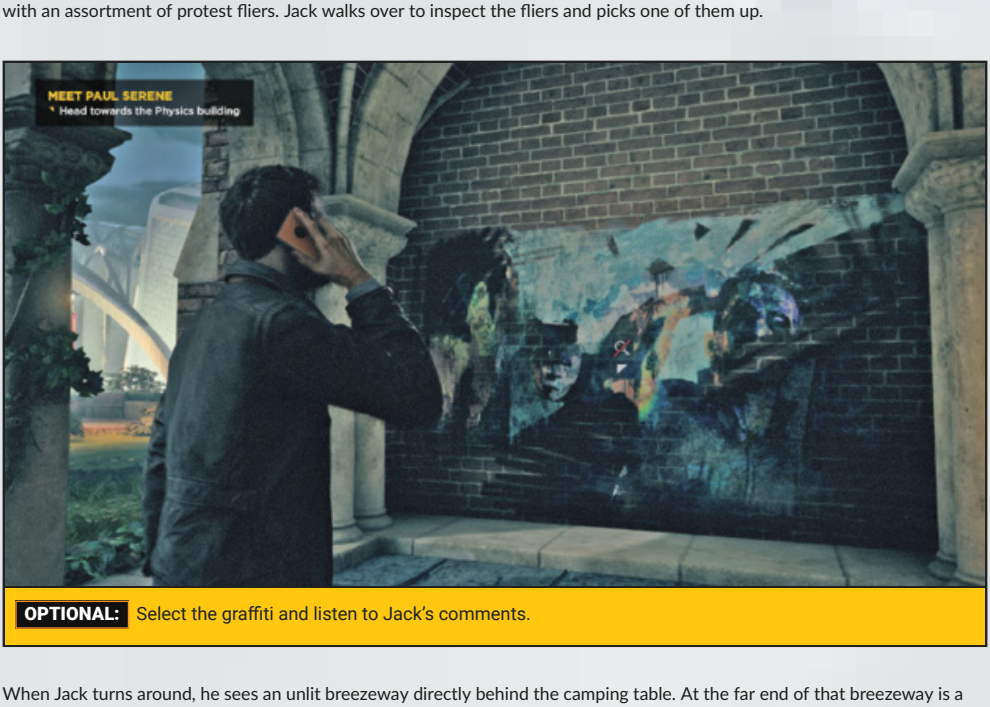
NOTE

The ringtone of the phone plays a part of the famous Alan Wake musical theme.



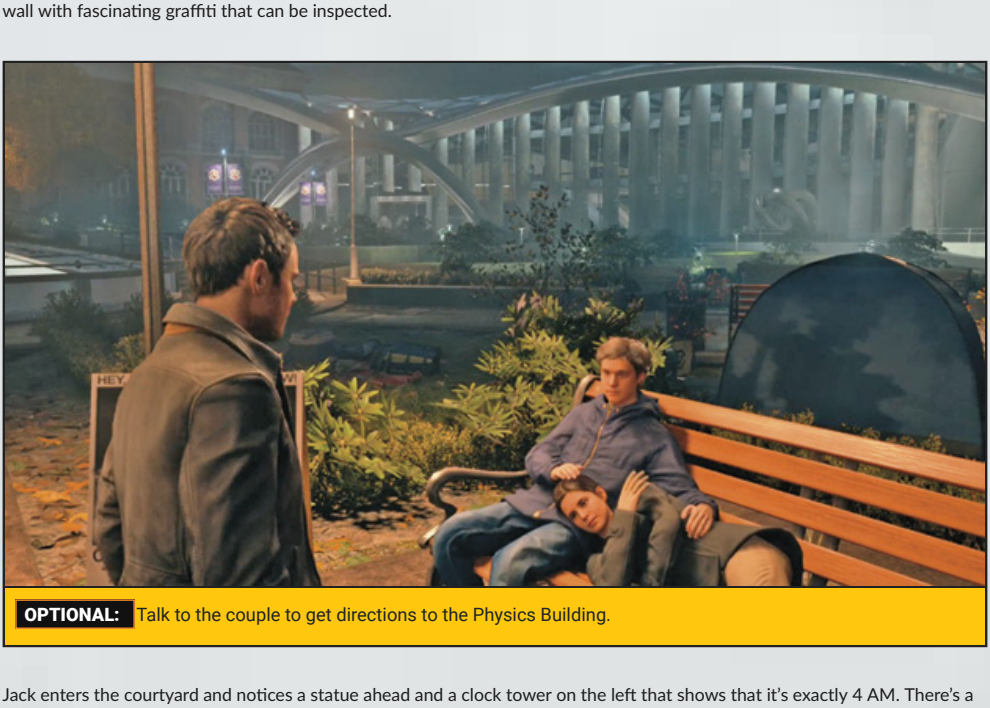
COLLECTIBLE: Interact with the flier to obtain a document.

There's a folding table under a "Join the Protest" sign on the left side of the archway. The table holds a camping light, along with an assortment of protest fliers. Jack walks over to inspect the fliers and picks one of them up.



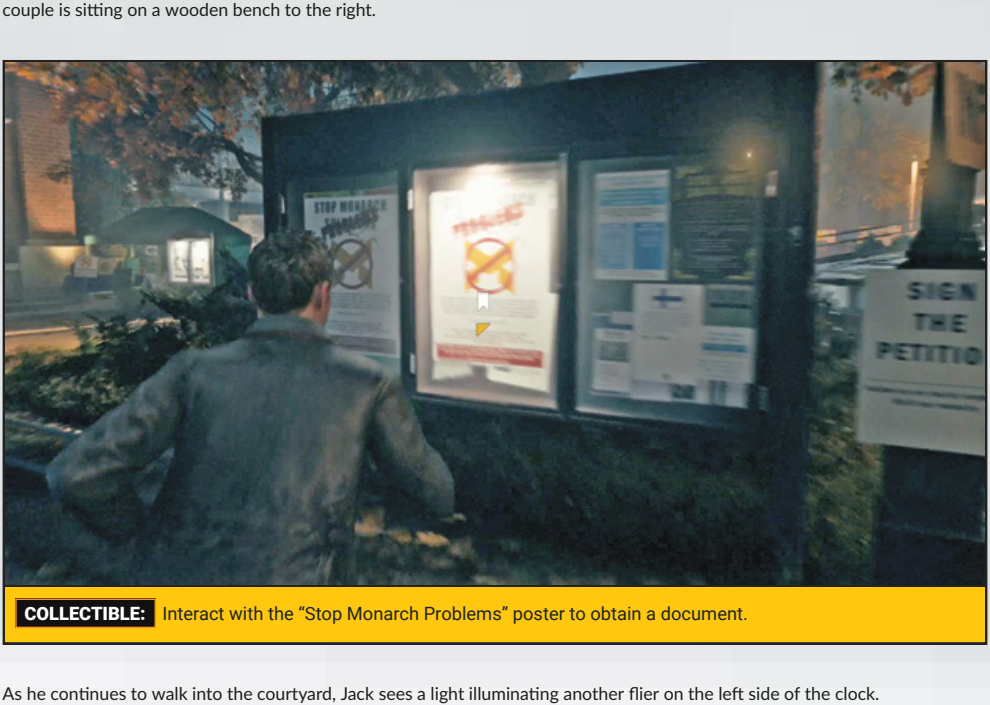
OPTIONAL: Select the graffiti and listen to Jack's comments.

When Jack turns around, he sees an unlit breezeway directly behind the camping table. At the far end of that breezeway is a wall with fascinating graffiti that can be inspected.



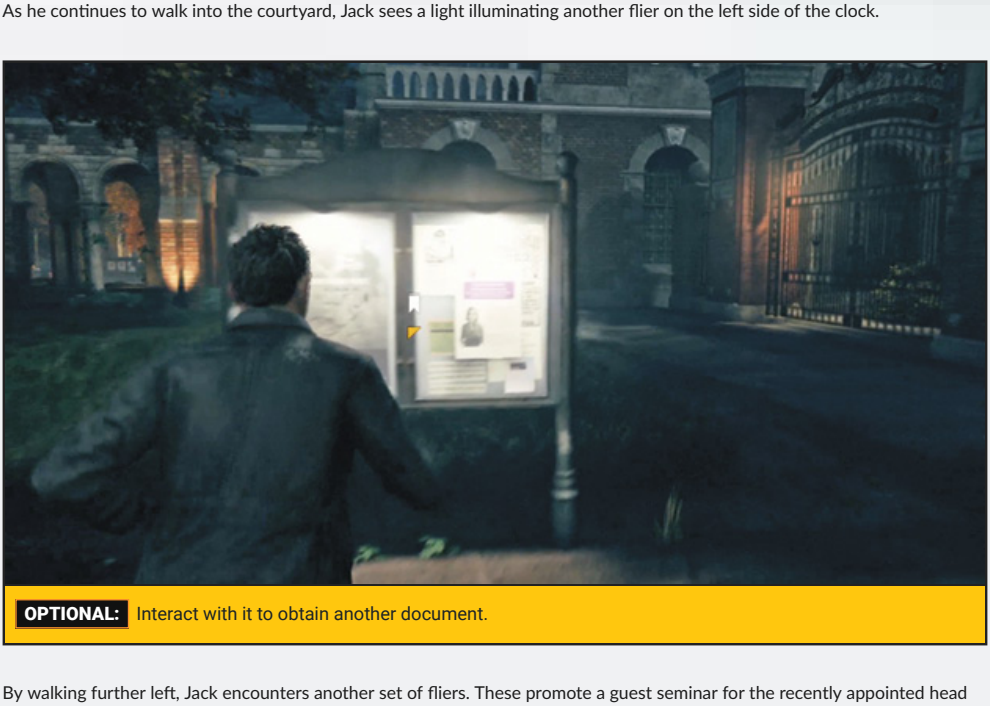
OPTIONAL: Talk to the couple to get directions to the Physics Building.

Jack enters the courtyard and notices a statue ahead and a clock tower on the left that shows that it's exactly 4 AM. There's a couple is sitting on a wooden bench to the right.



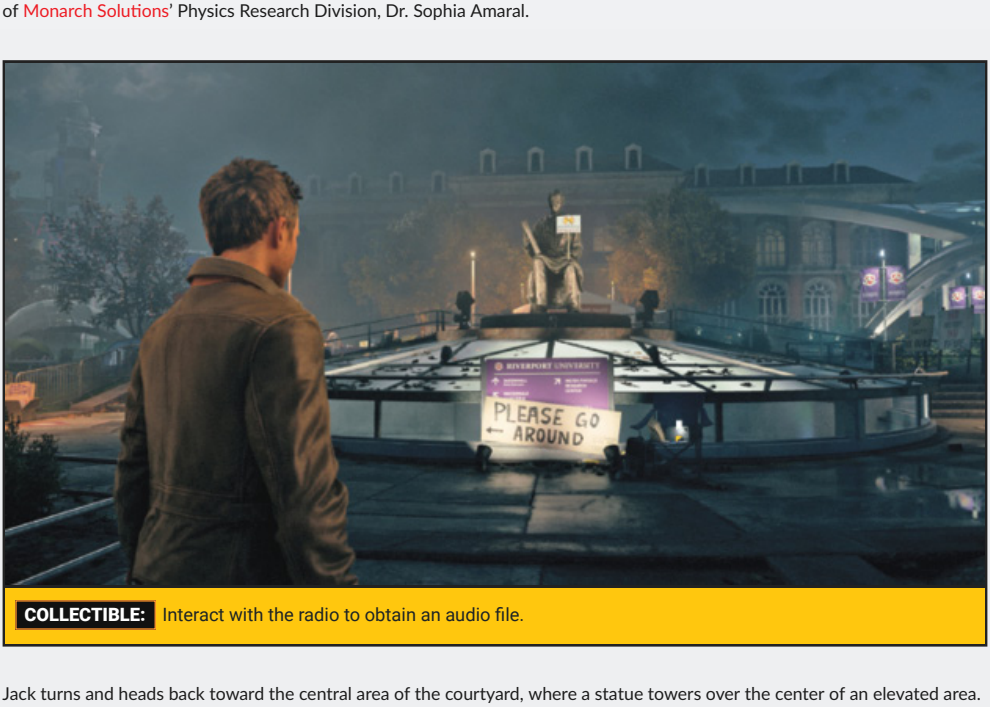
COLLECTIBLE: Interact with the "Stop Monarch Problems" poster to obtain a document.

As he continues to walk into the courtyard, Jack sees a light illuminating another flier on the left side of the clock.



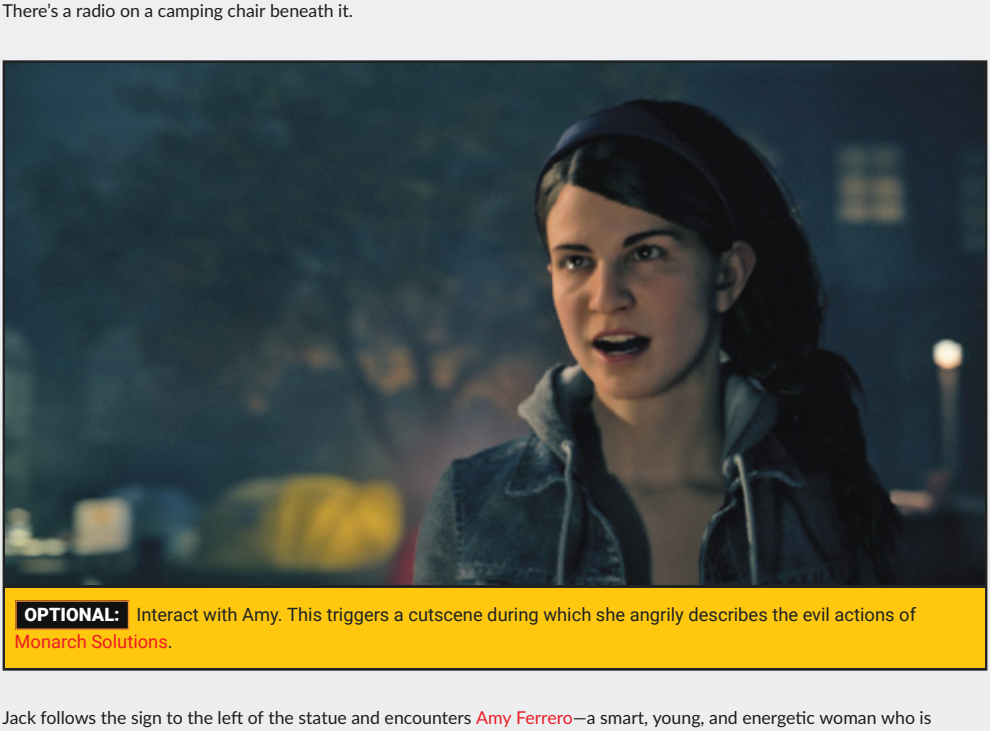
OPTIONAL: Interact with it to obtain another document.

By walking further left, Jack encounters another set of fliers. These promote a guest seminar for the recently appointed head of Monarch Solutions' Physics Research Division, Dr. Sophia Amaral.



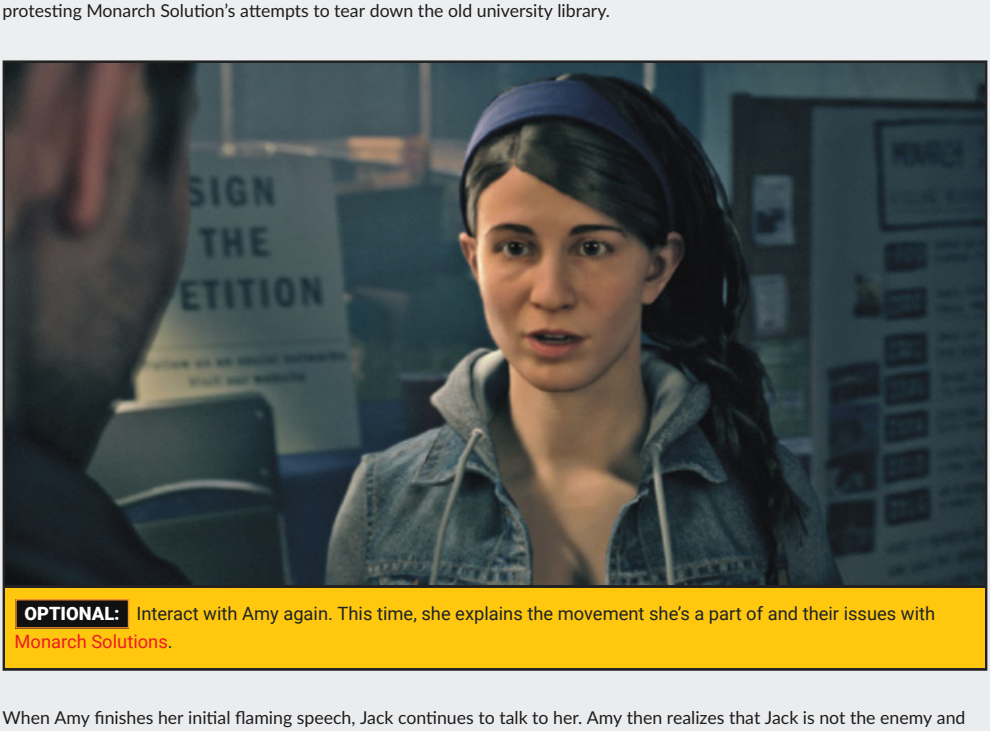
COLLECTIBLE: Interact with the radio to obtain an audio file.

Jack turns and heads back toward the central area of the courtyard, where a statue towers over the center of an elevated area. There's a radio on a camping chair beneath it.



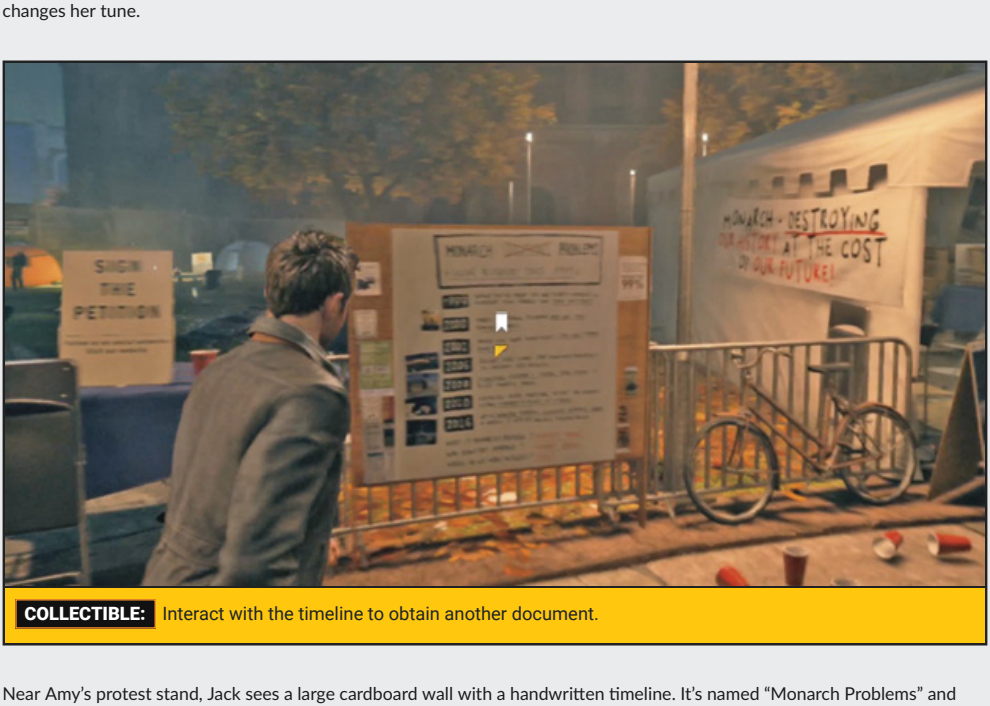
OPTIONAL: Interact with Amy. This triggers a cutscene during which she angrily describes the evil actions of Monarch Solutions.

Jack follows the sign to the left of the statue and encounters Amy Ferraro—a smart, young, and energetic woman who is protesting Monarch Solution's attempts to tear down the old university library.



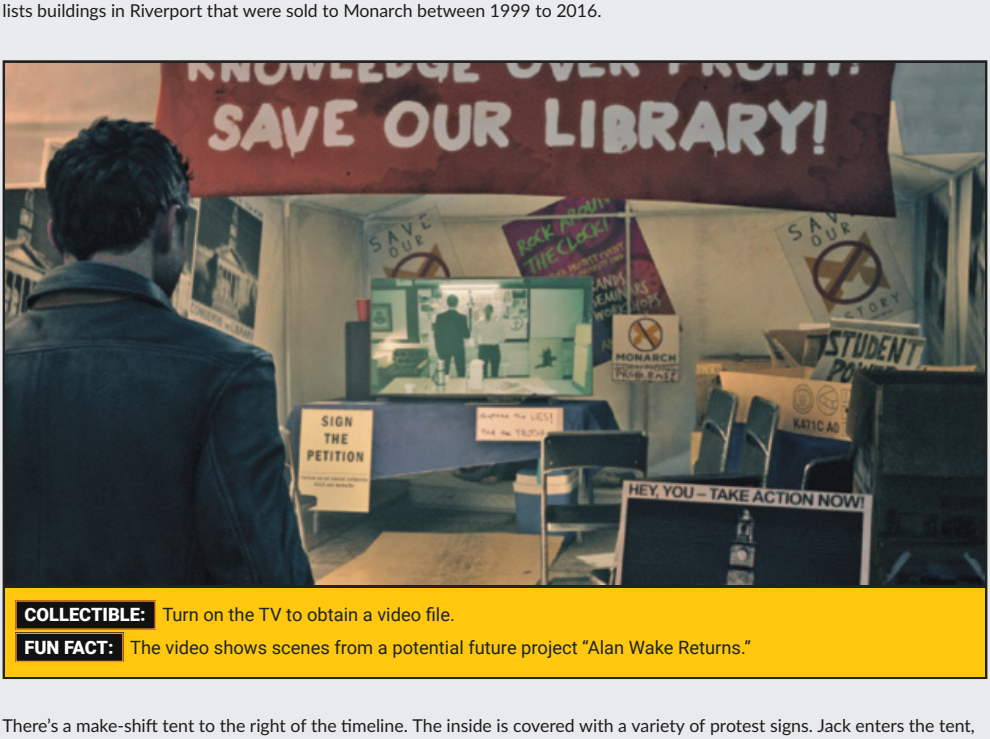
OPTIONAL: Interact with Amy again. This time, she explains the movement she's a part of and their issues with Monarch Solutions.

When Amy finishes her initial flaming speech, Jack continues to talk to her. Amy then realizes that Jack is not the enemy and changes her tune.



COLLECTIBLE: Interact with the timeline to obtain another document.

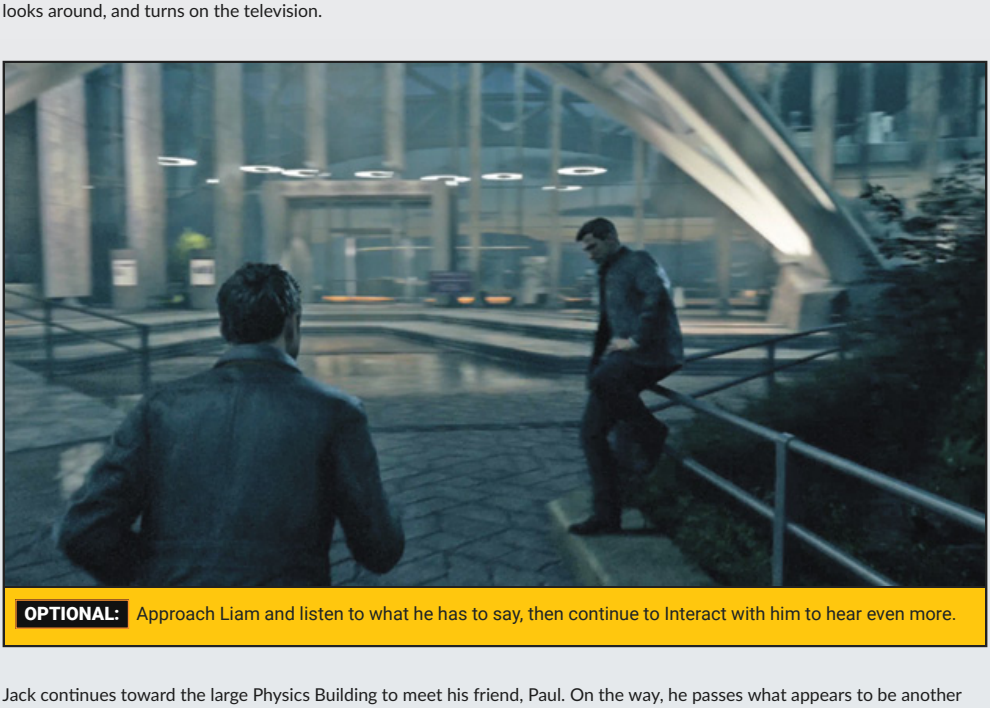
Near Amy's protest stand, Jack sees a large cardboard wall with a handwritten timeline. It's named "Monarch Problems" and lists buildings in Riverport that were sold to Monarch between 1999 to 2016.



COLLECTIBLE: Turn on the TV to obtain a video file.

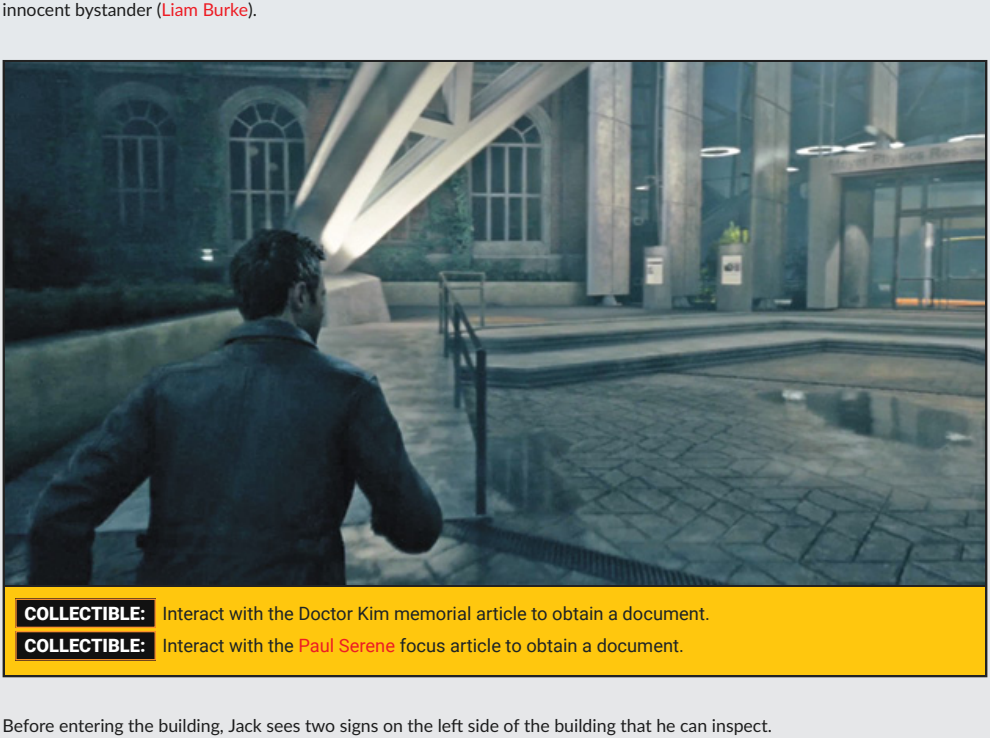
FUN FACT: The video shows scenes from a potential future project "Alan Wake Returns."

There's a make-shift tent to the right of the timeline. The inside is covered with a variety of protest signs. Jack enters the tent, looks around, and turns on the television.



OPTIONAL: Approach Liam and listen to what he has to say, then continue to interact with him to hear even more.

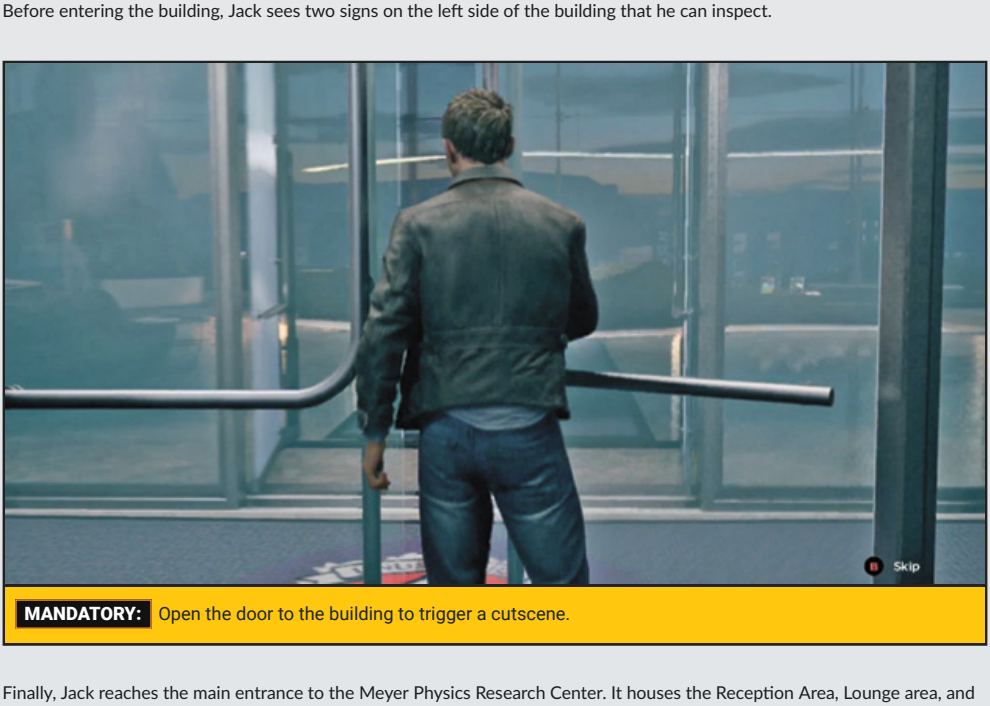
Jack continues toward the large Physics Building to meet his friend, Paul. On the way, he passes what appears to be another innocent bystander (Liam Burke).



COLLECTIBLE: Interact with the Doctor Kim memorial article to obtain a document.

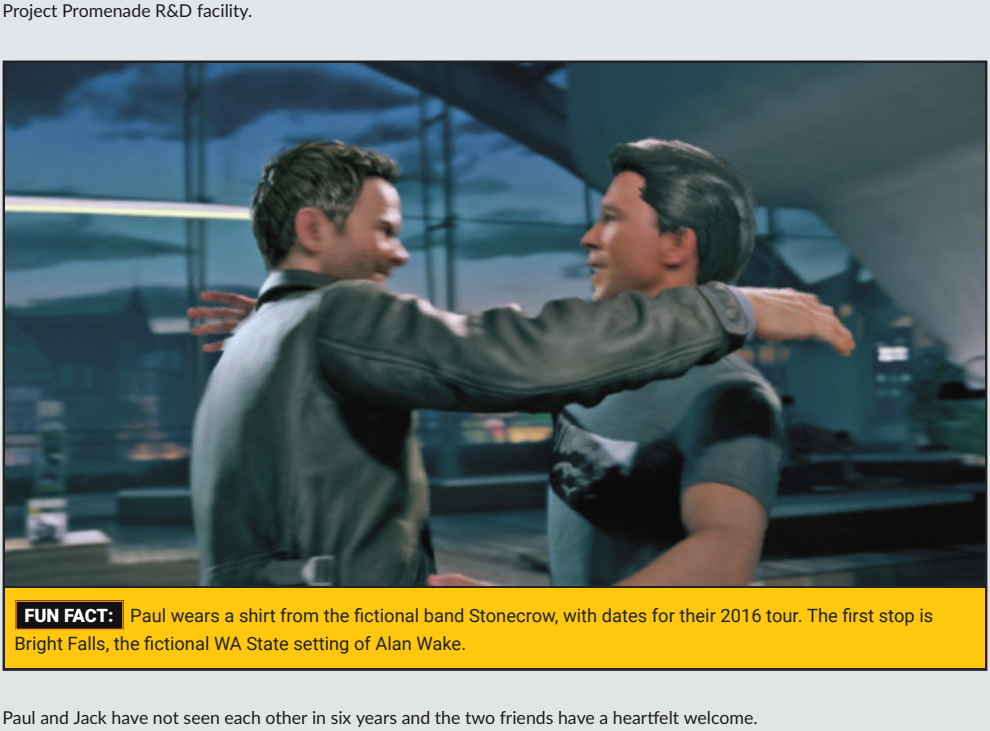
COLLECTIBLE: Interact with the Paul Serene focus article to obtain a document.

Before entering the building, Jack sees two signs on the left side of the building that he can inspect.



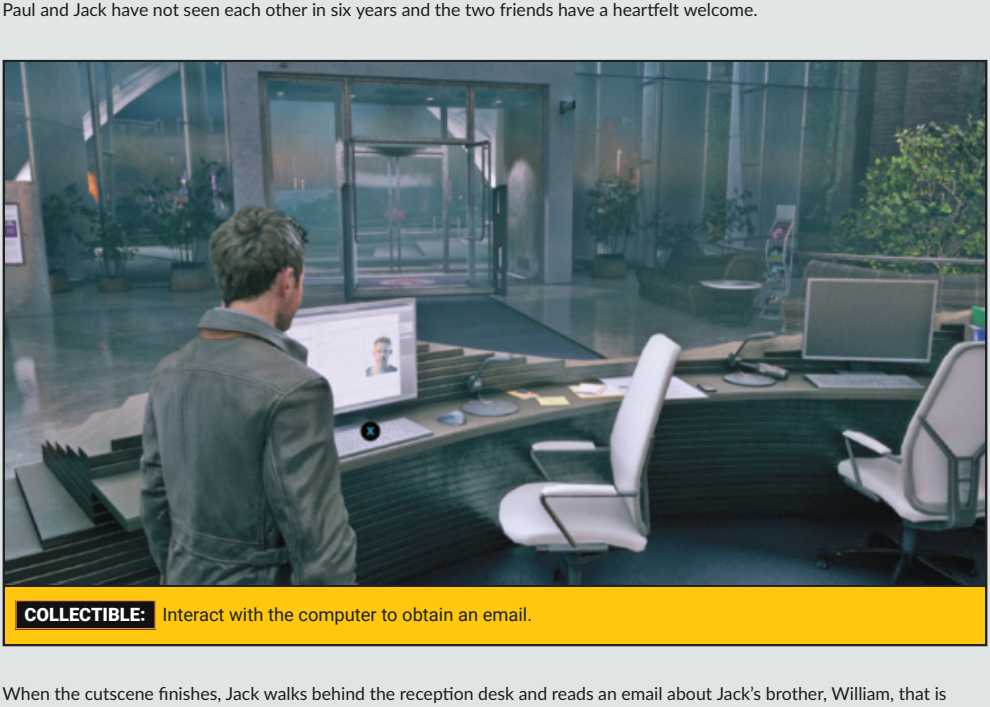
MANDATORY: Open the door to the building to trigger a cutscene.

Finally, Jack reaches the main entrance to the Meyer Physics Research Center. It houses the Reception Area, Lounge area, and Project Promenade R&D facility.



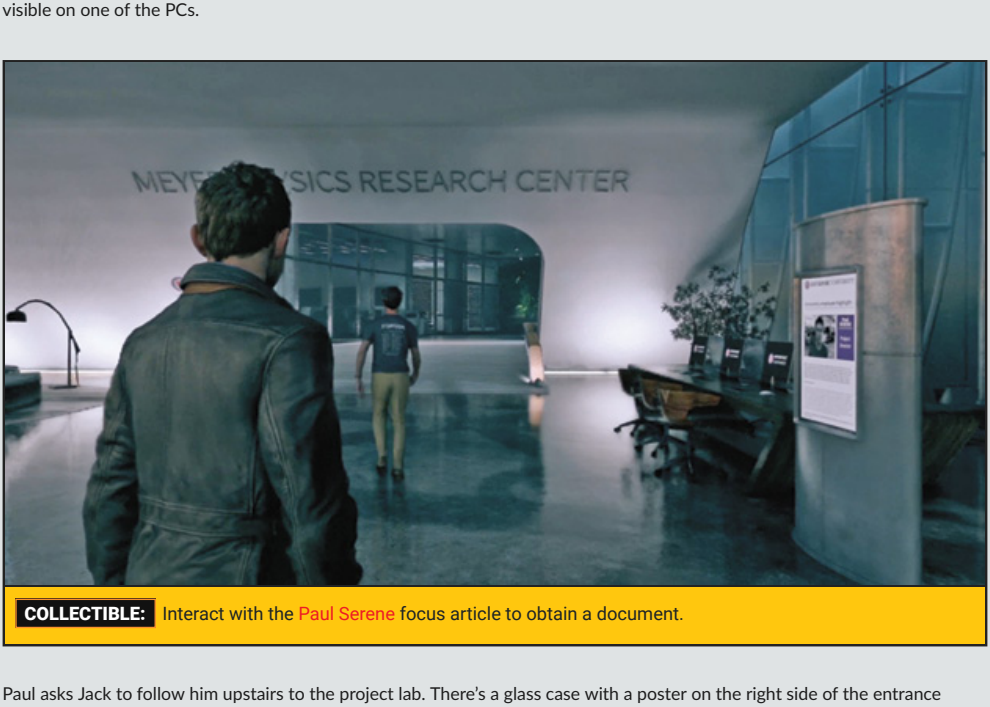
FUN FACT: Paul wears a shirt from the fictional band Stonecrow, with dates for their 2016 tour. The first stop is Bright Falls, the fictional WA State setting of Alan Wake.

Paul and Jack have not seen each other in six years and the two friends have a heartfelt welcome.



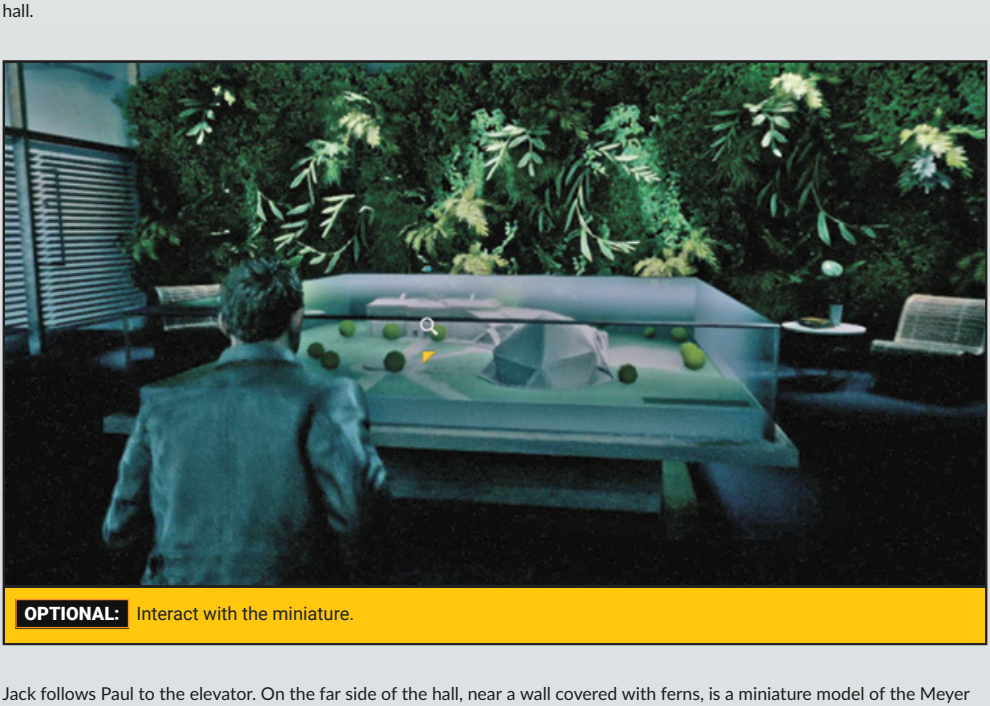
COLLECTIBLE: Interact with the computer to obtain an email.

When the cutscene finishes, Jack walks behind the reception desk and reads an email about Jack's brother, William, that is visible on one of the PCs.



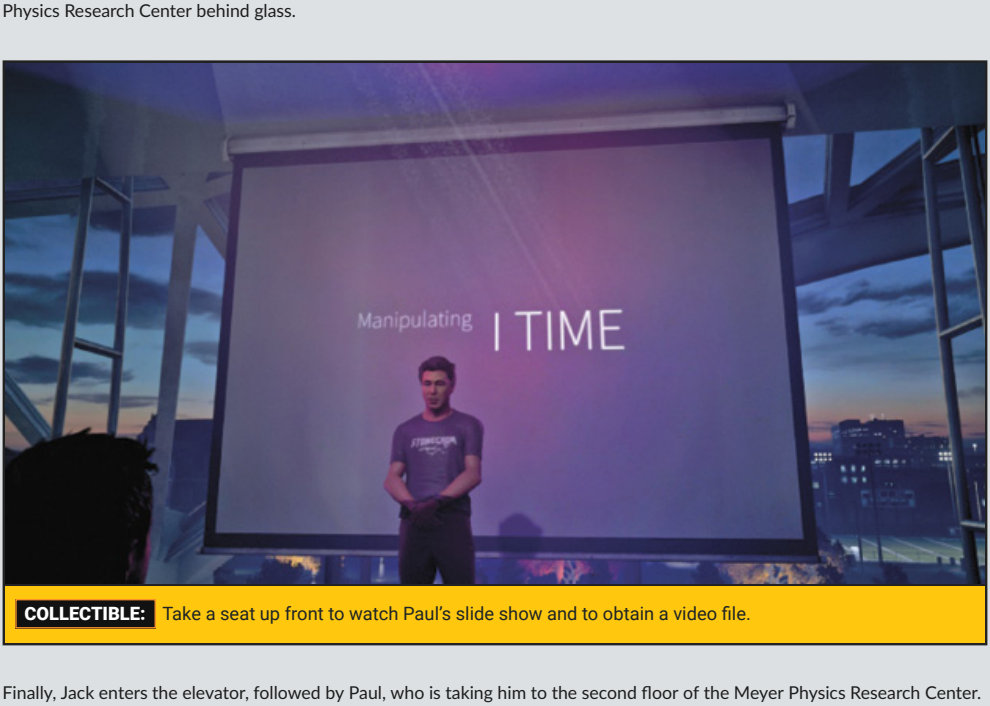
COLLECTIBLE: Interact with the Paul Serene focus article to obtain a document.

Paul asks Jack to follow him upstairs to the project lab. There's a glass case with a poster on the right side of the entrance hall.



OPTIONAL: Interact with the miniature.

Jack follows Paul to the elevator. On the far side of the hall, near a wall covered with ferns, is a miniature model of the Meyer Physics Research Center behind glass.

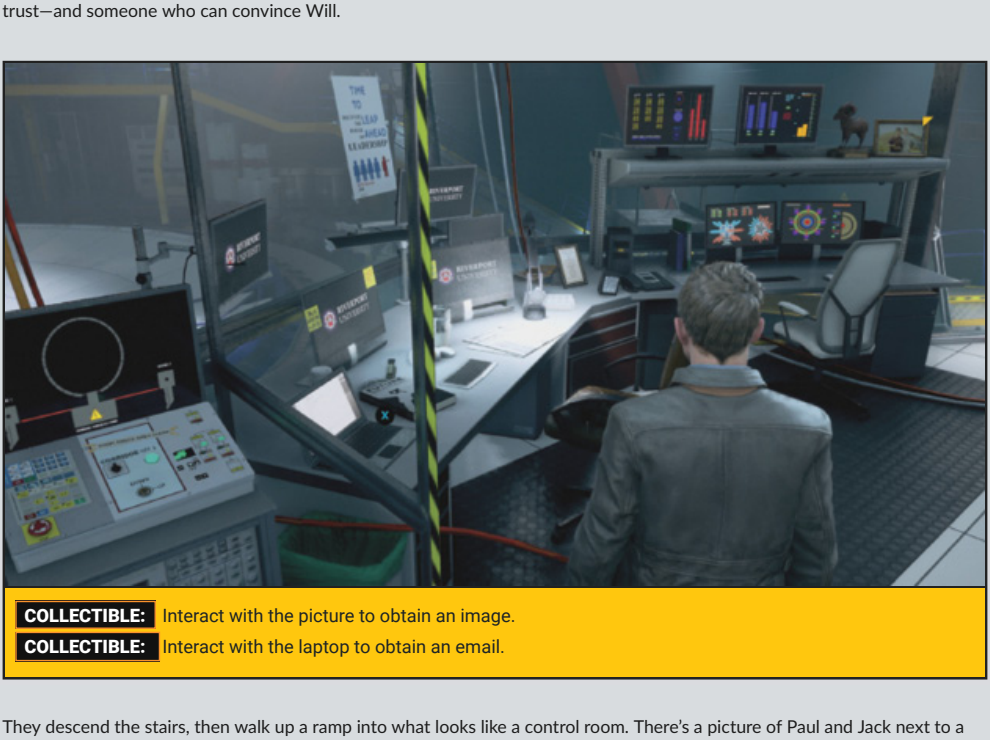


COLLECTIBLE: Take a seat up front to watch Paul's slide show and to obtain a video file.

Finally, Jack enters the elevator, followed by Paul, who is taking him to the second floor of the Meyer Physics Research Center. As they exit the elevator, a projector is running nearby. It's showing a presentation called, "Manipulating Time."

Jack eventually follows Paul to an access-restricted glass door. Paul opens it with his keycard, and the two men head toward a heavy blue security door. Paul opens that door and welcomes Jack to "Project Promenade."

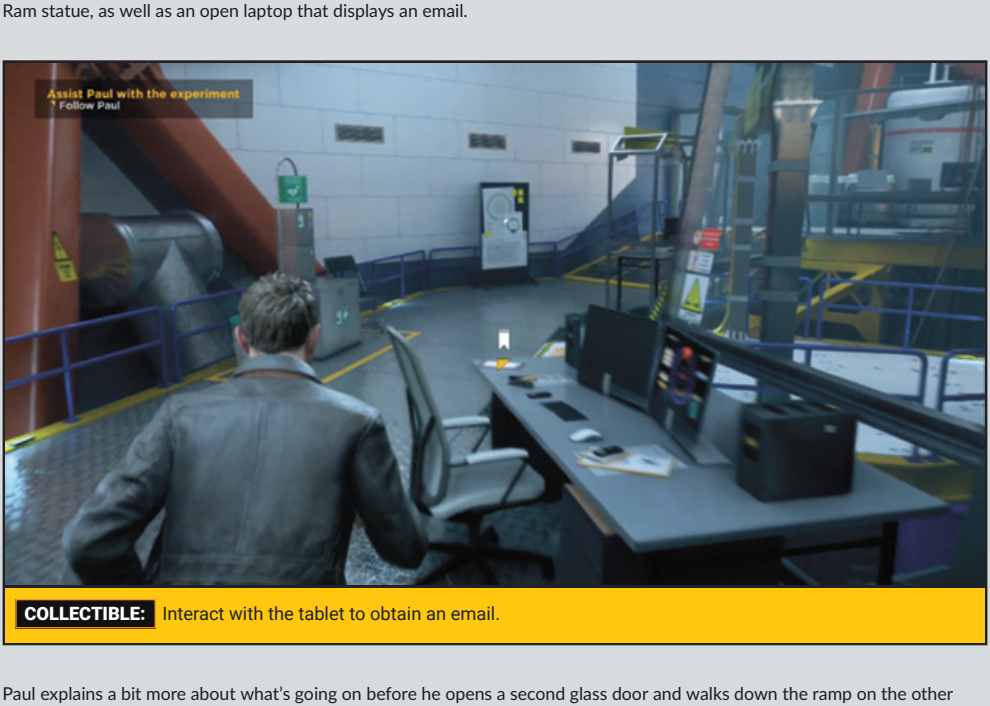
The lights turn on and reveal an enormous chamber, in the middle a large fascinating object, obviously high-tech, but its specific function not immediately obvious. Paul talks about "the greatest discovery of our time." Jack acknowledges that it's impressive—but he isn't a scientist like his brother Will—and asks why he is needed. Paul states that he needs someone he can trust—and someone who can convince Will.



COLLECTIBLE: Interact with the picture to obtain an image.

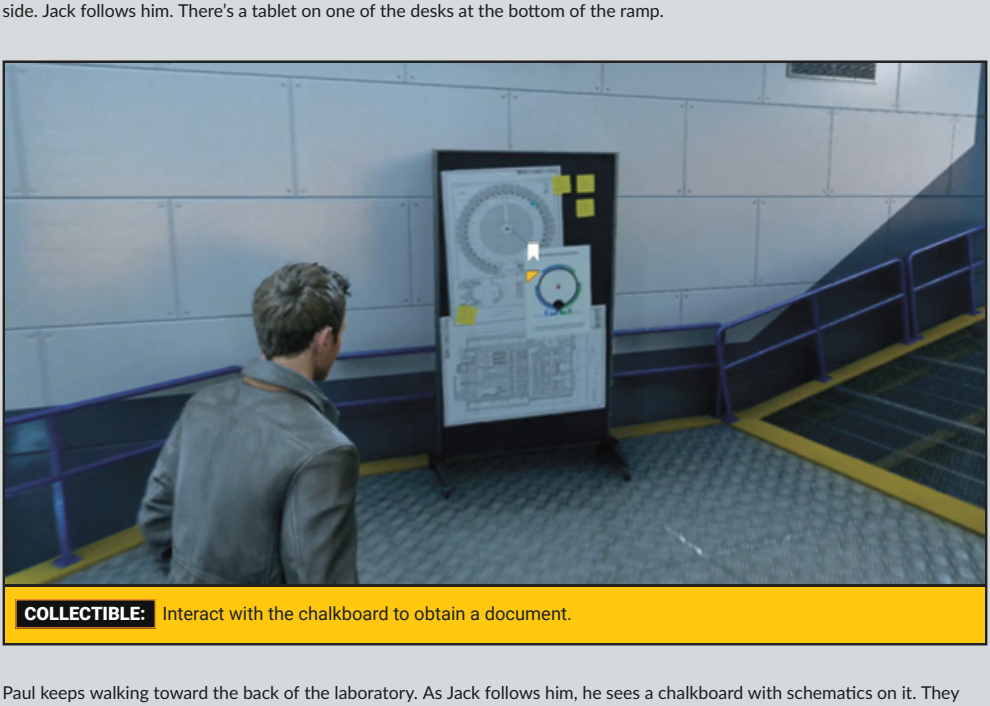
COLLECTIBLE: Interact with the laptop to obtain an email.

They descend the stairs, then walk up a ramp into what looks like a control room. There's a picture of Paul and Jack next to a Ram statue, as well as an open laptop that displays an email.



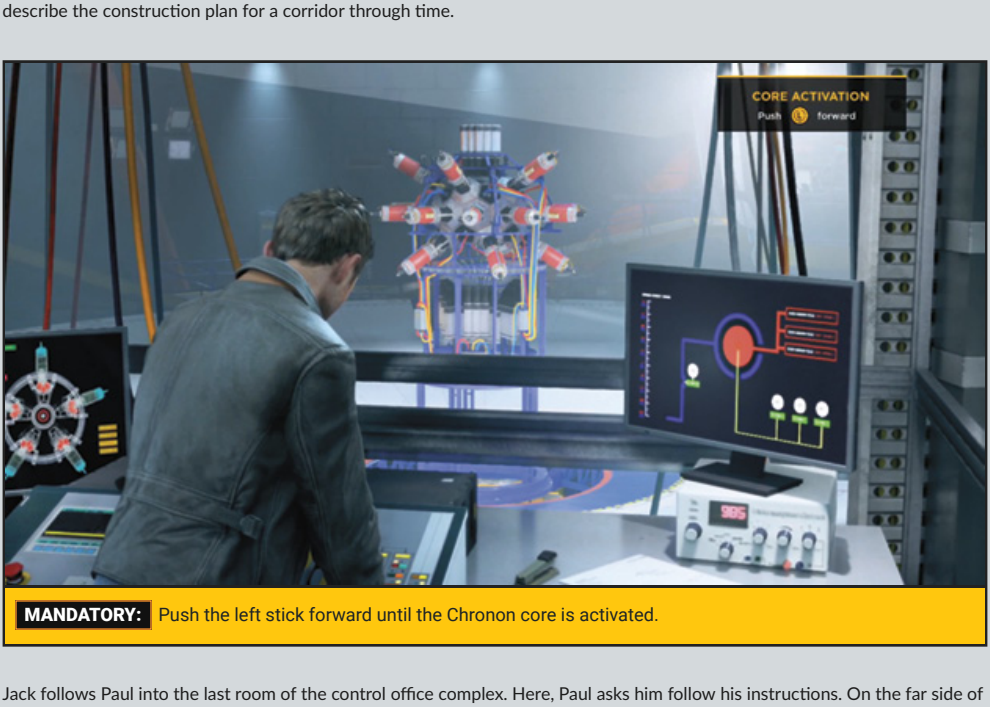
COLLECTIBLE: Interact with the tablet to obtain an email.

Paul explains a bit more about what's going on before he opens a second glass door and walks down the ramp on the other side. Jack follows him. There's a tablet on one of the desks at the bottom of the ramp.



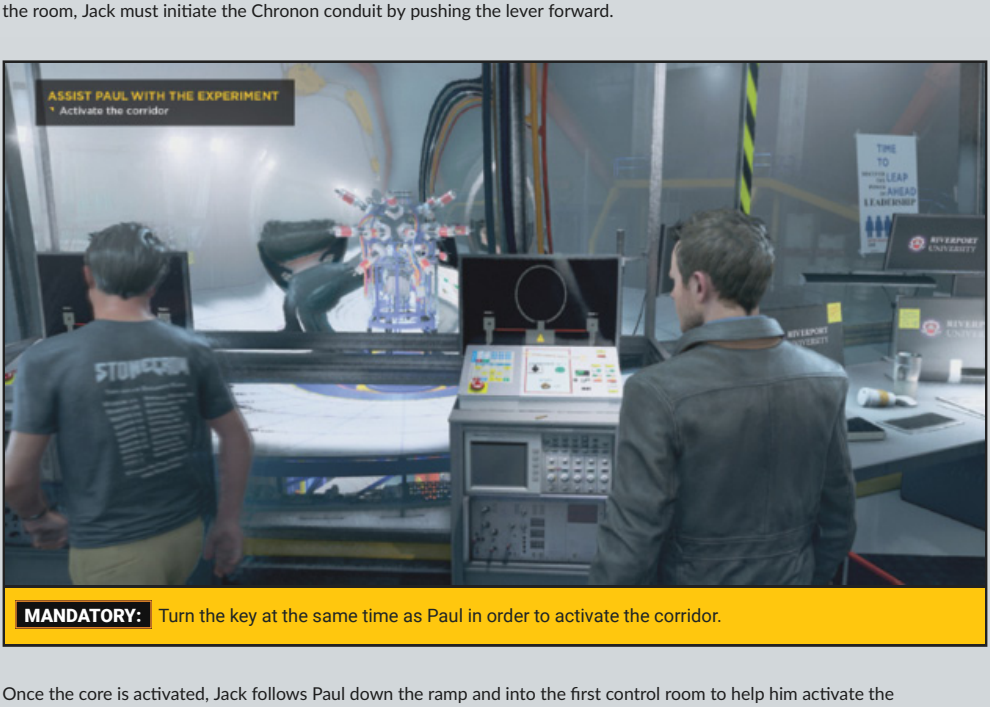
COLLECTIBLE: Interact with the chalkboard to obtain a document.

Paul keeps walking toward the back of the laboratory. As Jack follows him, he sees a chalkboard with schematics on it. They describe the construction plan for a corridor through time.



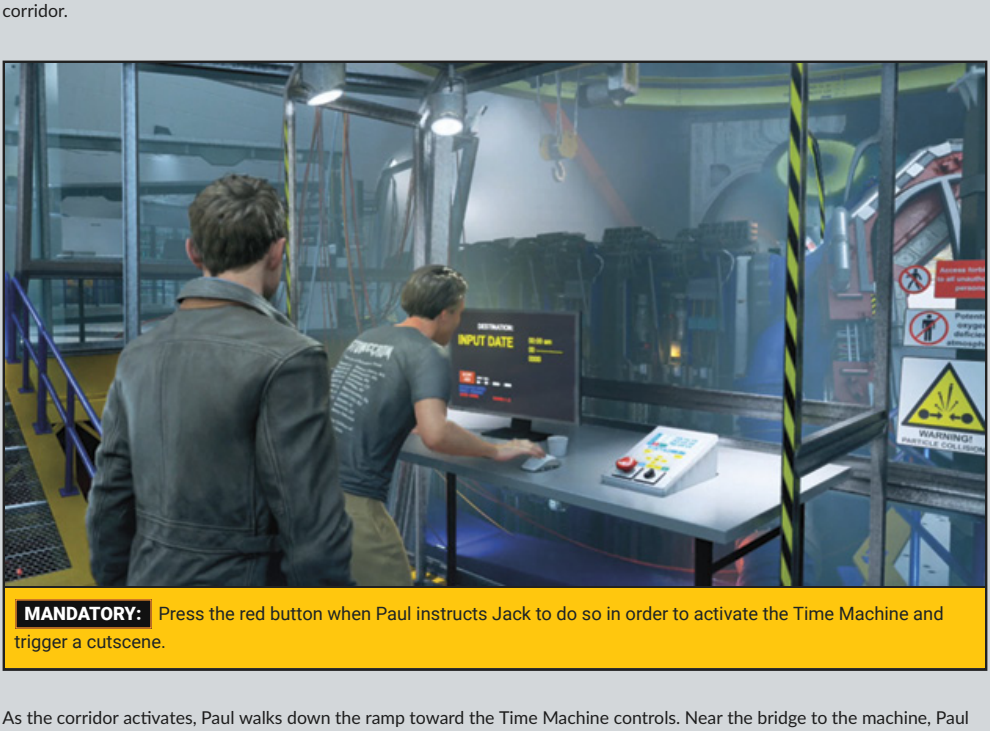
MANDATORY: Push the left stick forward until the Chronon core is activated.

Jack follows Paul into the last room of the control office complex. Here, Paul asks him follow his instructions. On the far side of the room, Jack must initiate the Chronon conduit by pushing the lever forward.



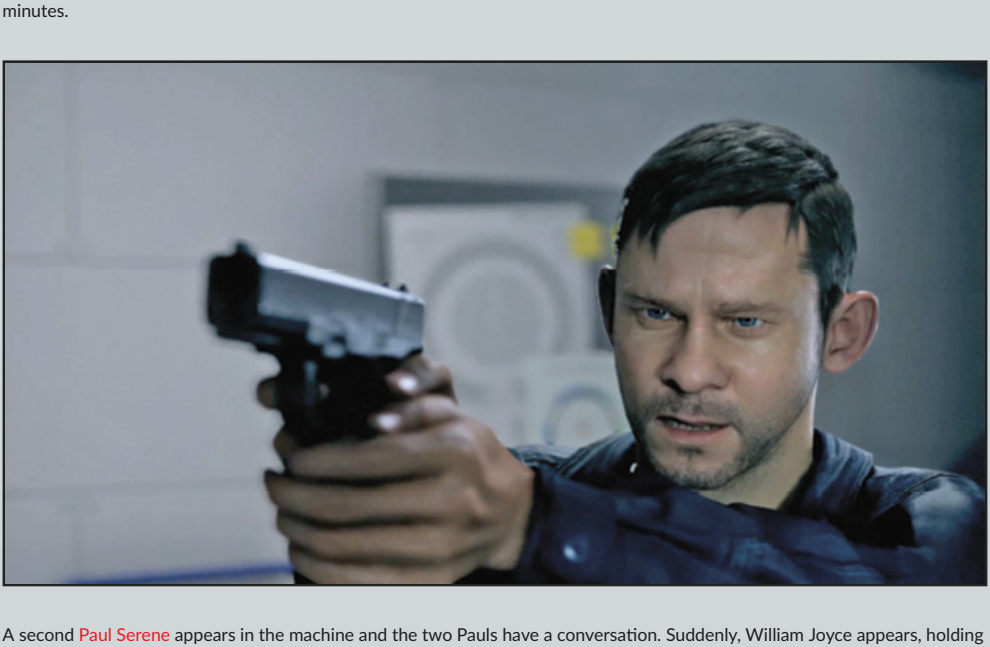
MANDATORY: Turn the key at the same time as Paul in order to activate the corridor.

Once the core is activated, Jack follows Paul down the ramp and into the first control room to help him activate the corridor.

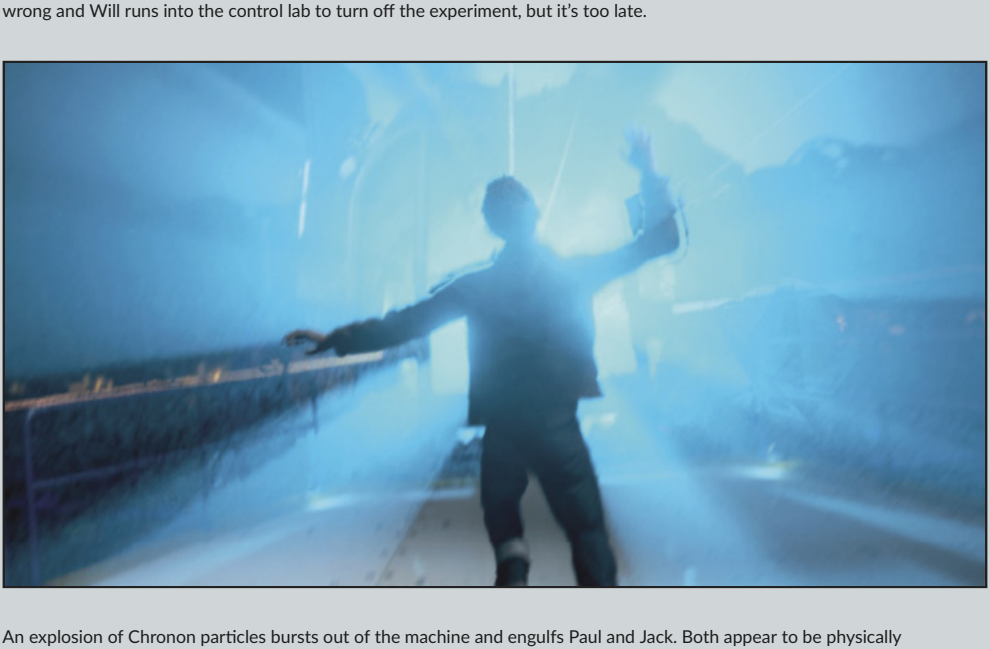


MANDATORY: Press the red button when Paul instructs Jack to do so in order to activate the Time Machine and trigger a cutscene.

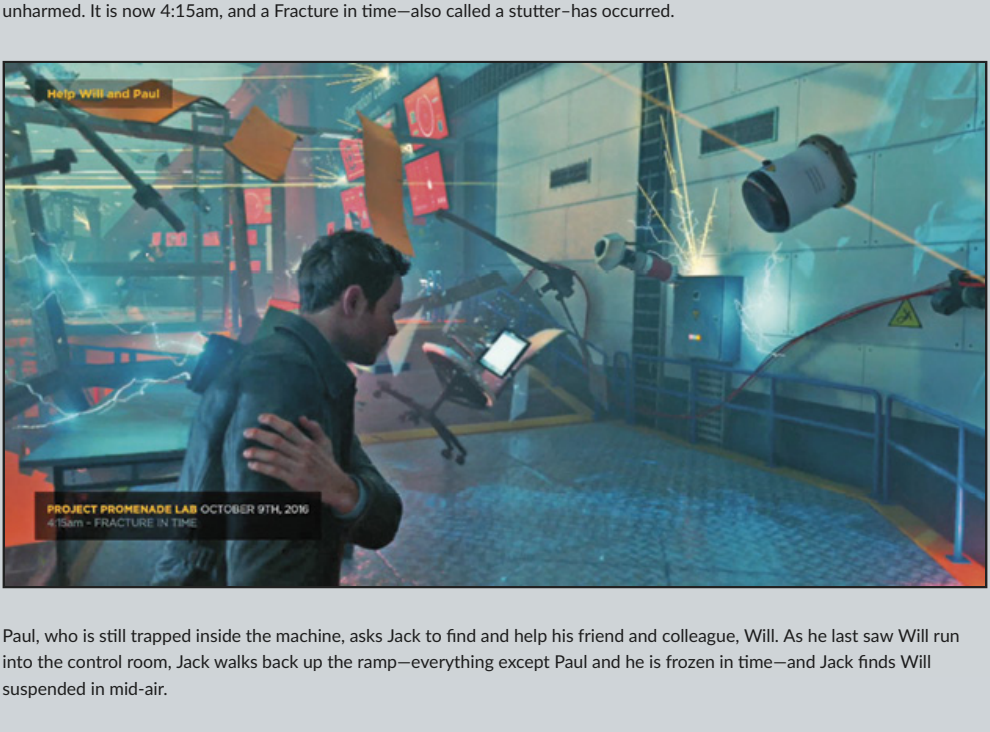
As the corridor activates, Paul walks down the ramp toward the Time Machine controls. Near the bridge to the machine, Paul explains that all Jack needs to do is hit the switch in order to activate the machine. He will travel back in time by two minutes.



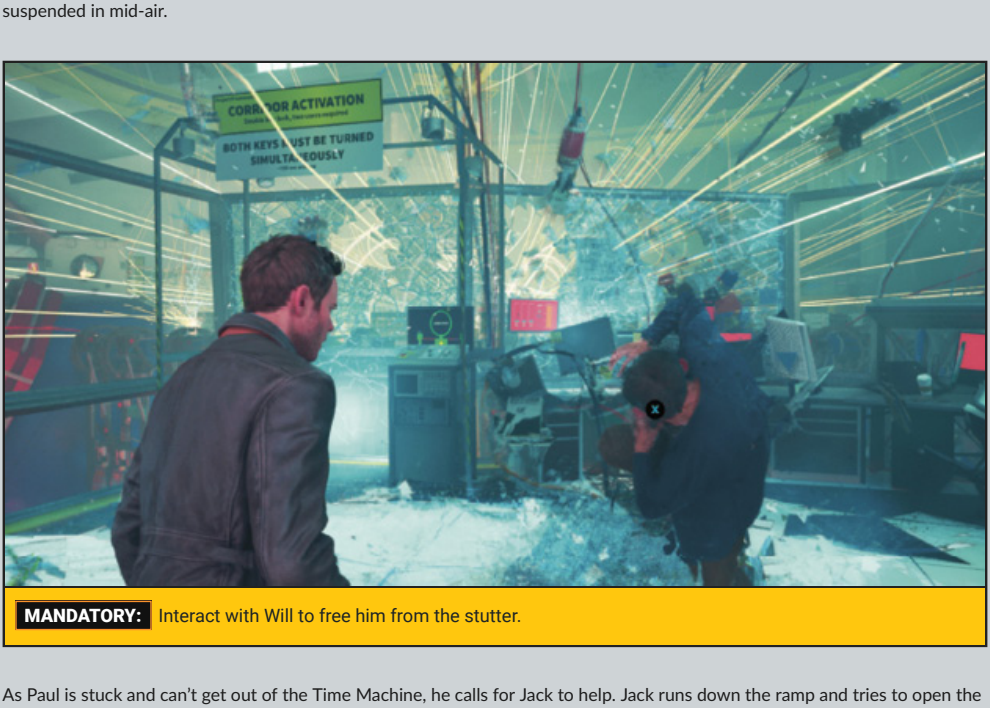
A second Paul Serene appears in the machine and the two Pauls have a conversation. Suddenly, William Joyce appears, holding a gun, and declares that the experiment must stop as time is going to end if the experiment goes forward. Something goes wrong and Will runs into the control lab to turn off the experiment, but it's too late.



An explosion of Chronon particles bursts out of the machine and engulfs Paul and Jack. Both appear to be physically unharmed. It is now 4:15am, and a Fracture in time—also called a stutter—has occurred.

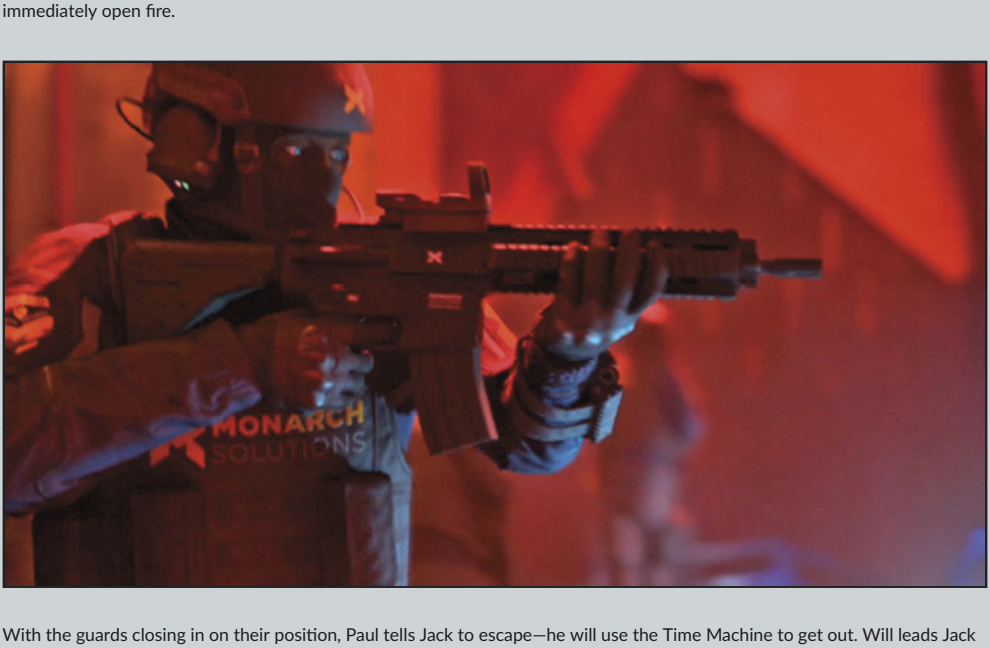

Help Will and Paul
PROJECT PROMENADE LAB OCTOBER 9TH, 2016
4:15am – FRACTURE IN TIME

Paul, who is still trapped inside the machine, asks Jack to find and help his friend and colleague, Will. As he last saw Will run into the control room, Jack walks back up the ramp—everything except Paul and he is frozen in time—and Jack finds Will suspended in mid-air.



MANDATORY: Interact with Will to free him from the stutter.

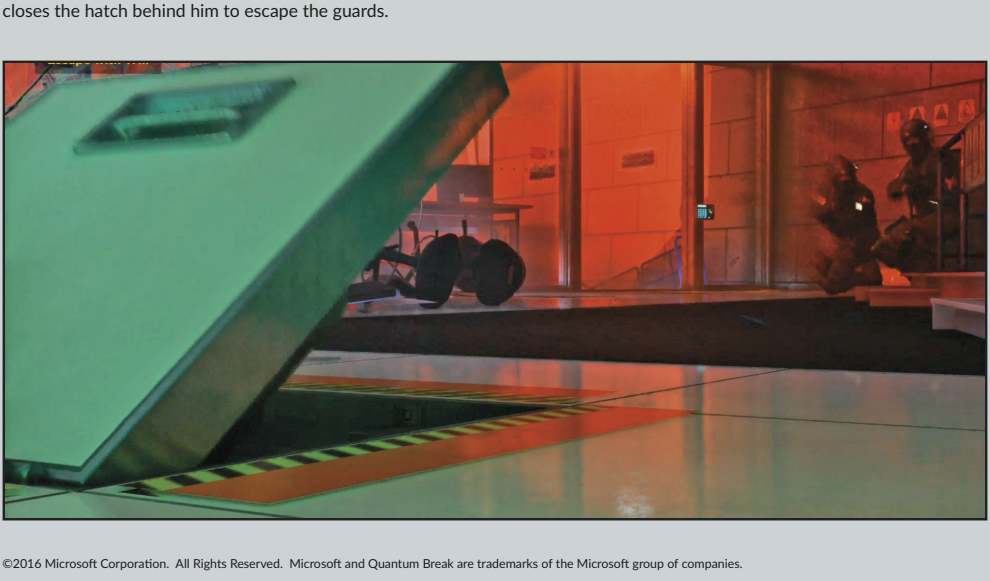
As Paul is stuck and can't get out of the Time Machine, he calls for Jack to help. Jack runs down the ramp and tries to open the Time Machine door, but suddenly an alarm is triggered and the lights turn red. Heavily armed guards enter the laboratory and immediately open fire.

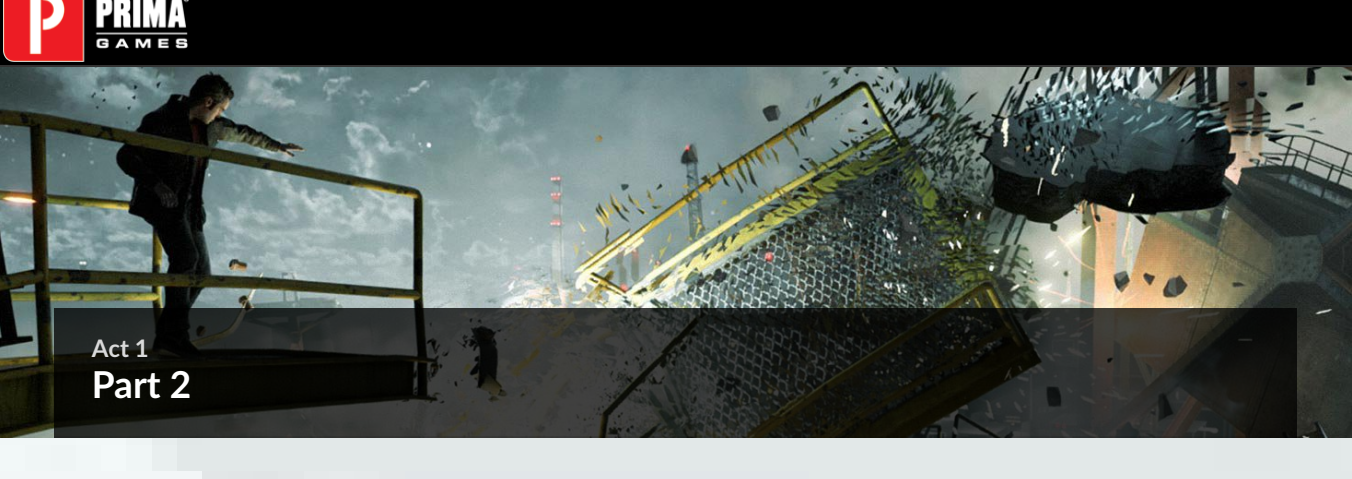


With the guards closing in on their position, Paul tells Jack to escape—he will use the Time Machine to get out. Will leads Jack back up the ramp to the last room in the complex.

Escape with Will

An open hatch is visible on the floor at far end of the room. Will runs there and disappears in the opening. Jack follows and closes the hatch behind him to escape the guards.





Act 1

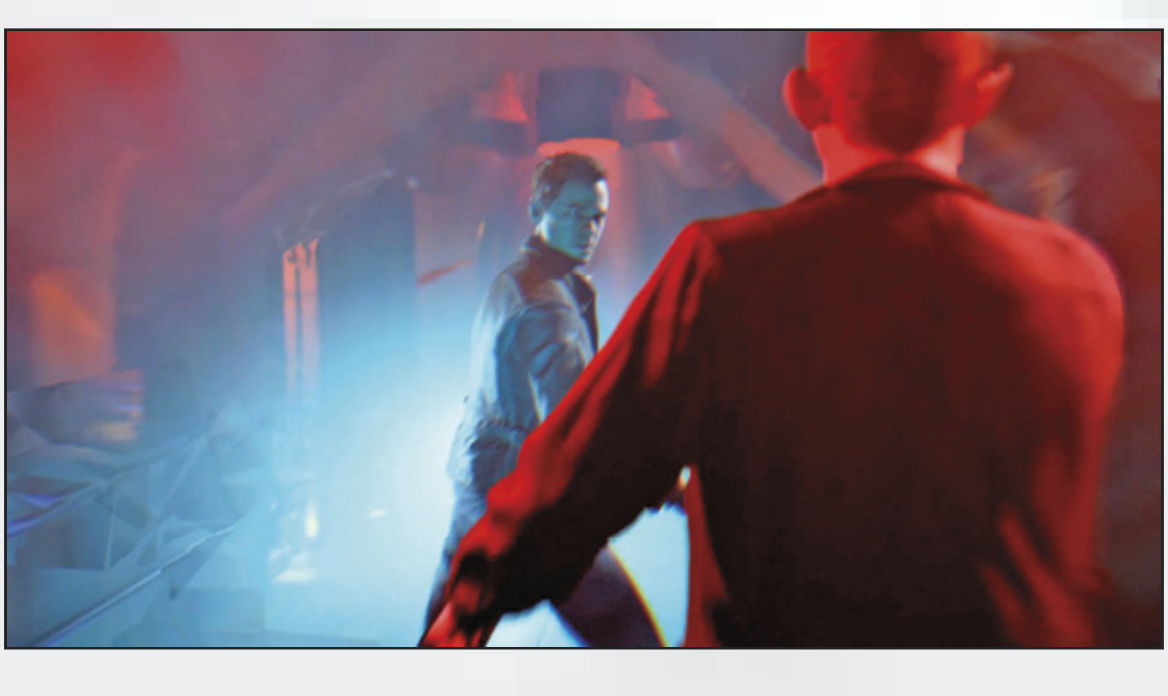
Part 2

CAMPUS ESCAPE

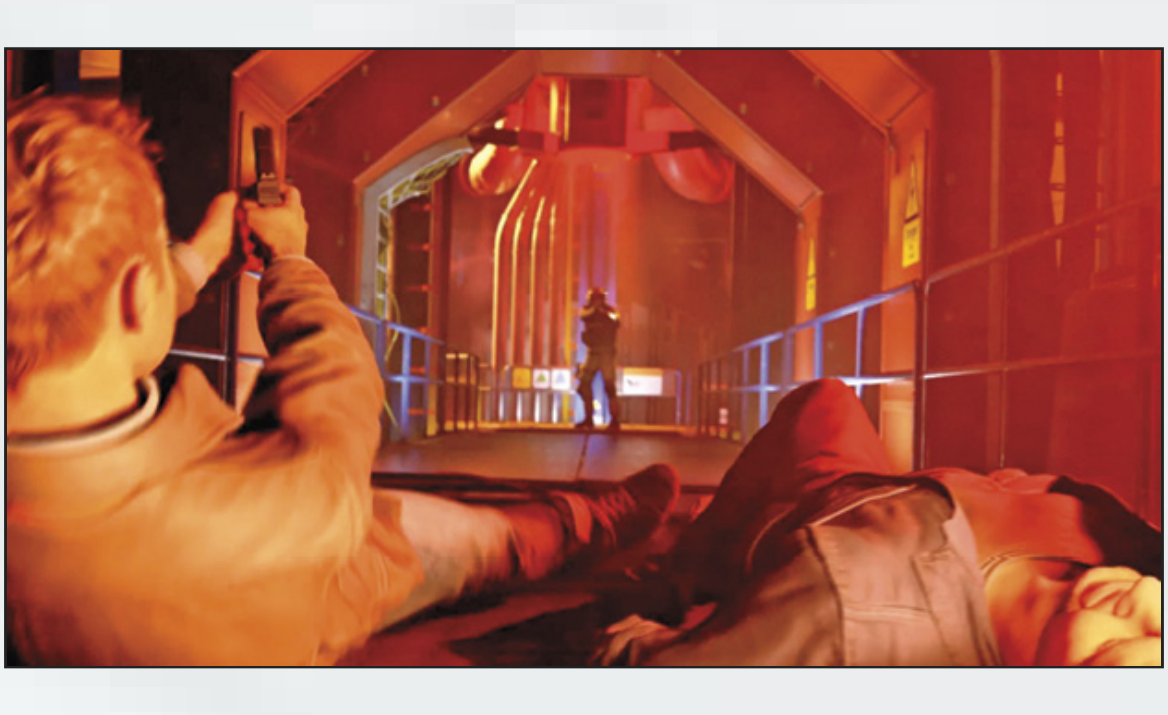
Running from Monarch troops, Jack and William make their way through the university grounds. Jack is learning just how much he has been changed as he discovers that he has powerful new abilities that let him take on overwhelming odds, even as the signs of the Fracture's progress are all around them—time keeps stuttering to a halt. William turns out to know much more about what's going on than Jack expected—he's been preparing for an event like this, somehow, and he says he might know how to fix things.

But first, they need to escape. With a seemingly endless army of heavily armed men trying to stop them, it's up to Jack to make that happen.

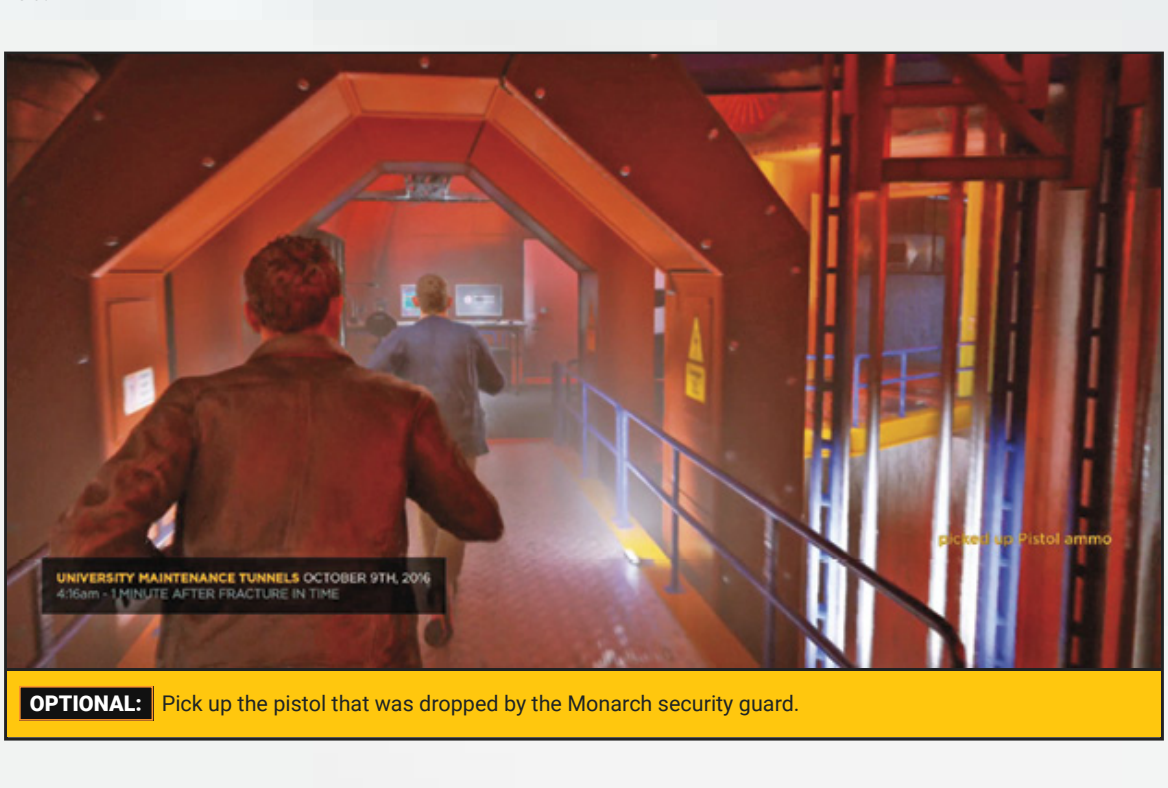
Chronon Sources	0
Intel	0
Collectibles	3
Quantum Ripples	1



After escaping from the guards through the hatch, Will and Jack find themselves in service tunnels beneath the laboratory. The alarm is still sounding as a Monarch security guard suddenly appears and opens fire.

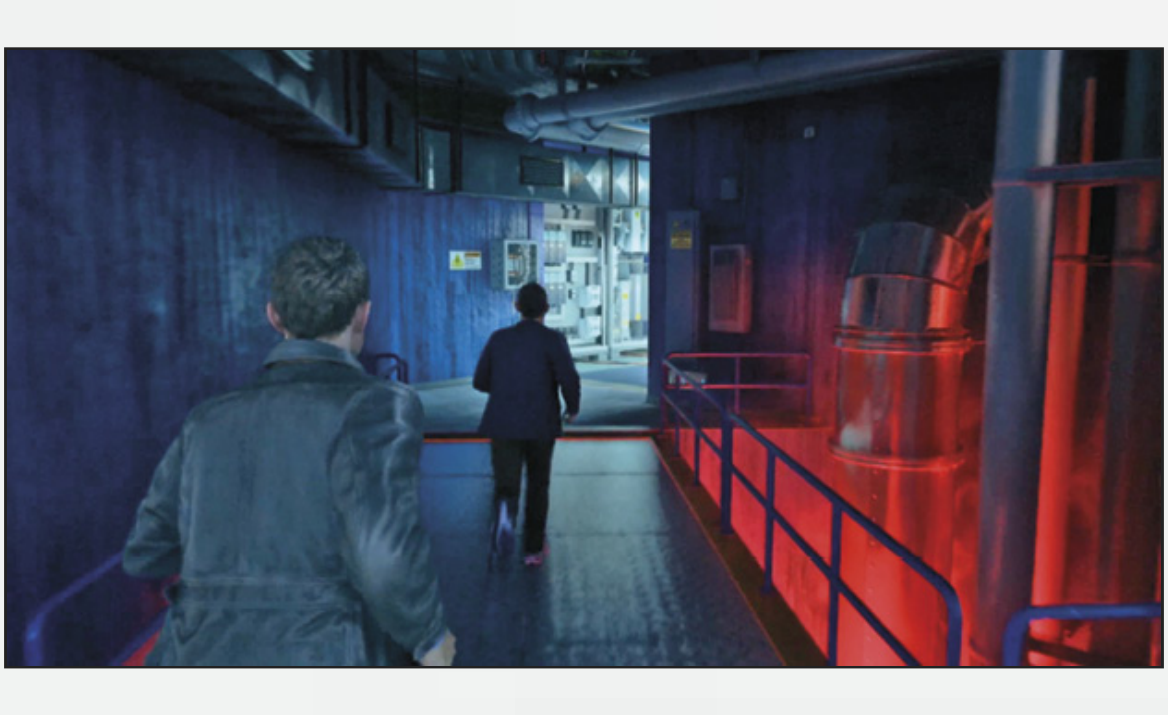


Jack, realizing his powers for the first time, sees the bullets approaching Will in slow motion. He uses his ability to shoot the guard and save his brother. Will realizes that Jack's proximity to the pulse must have altered his relationship to the Chronon field.

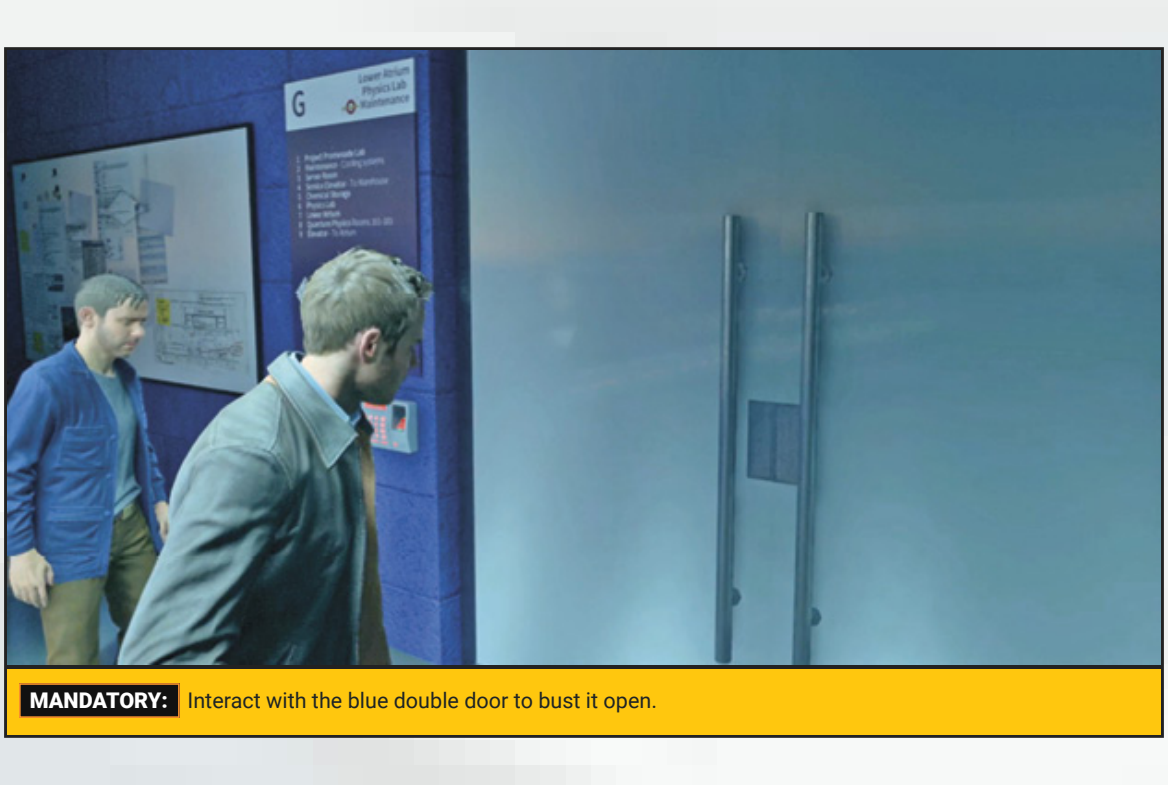

UNIVERSITY MAINTENANCE TUNNELS OCTOBER 9TH, 2016
4:16am - 1 MINUTE AFTER FRACTURE IN TIME
Pistol ammo

OPTIONAL: Pick up the pistol that was dropped by the Monarch security guard.

Jack runs past the dead body of the Monarch security guard as he follows Will through the corridors. Will continues to explain that the explosion must have caused the time to go bad.



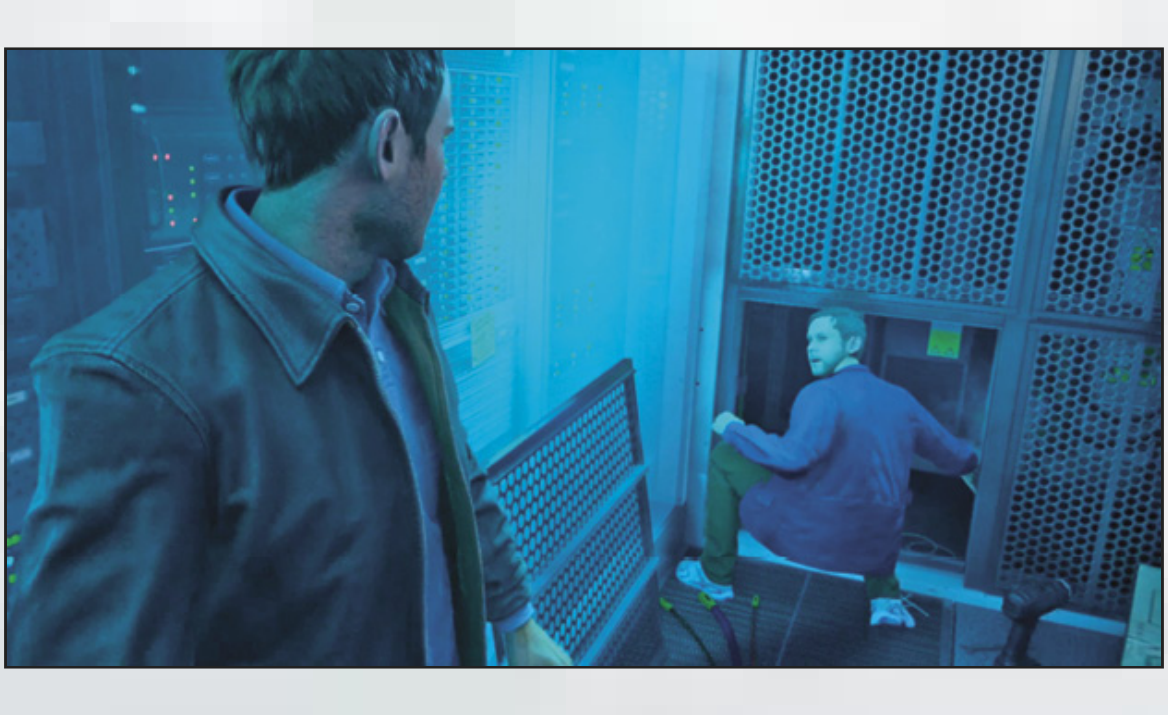
The two men continue to escape through the barely lit corridors. While running, Will continues to theorize that there is now a fracture in time and that time itself is breaking down. After a few more turns, they reach a locked door.



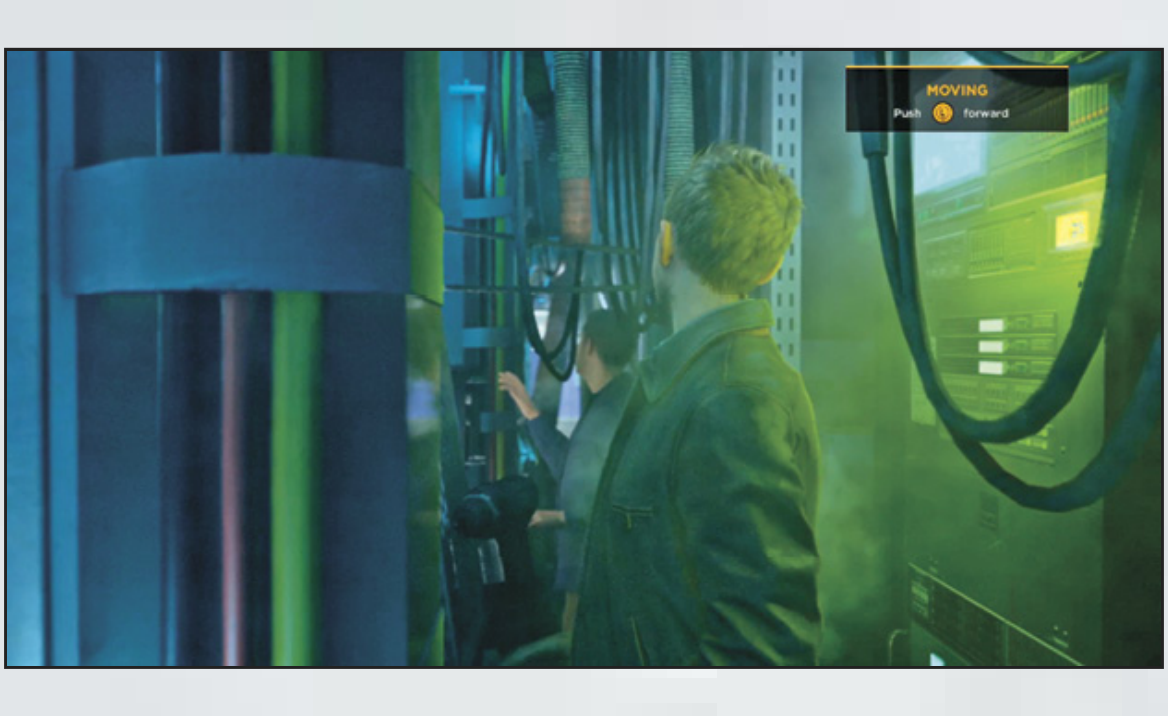
MANDATORY: Interact with the blue double door to bust it open.

Will attempts to open the door, but is unsuccessful. He realizes that Monarch must have cut his security clearance. Jack, the stronger of the two, volunteers to open the door.

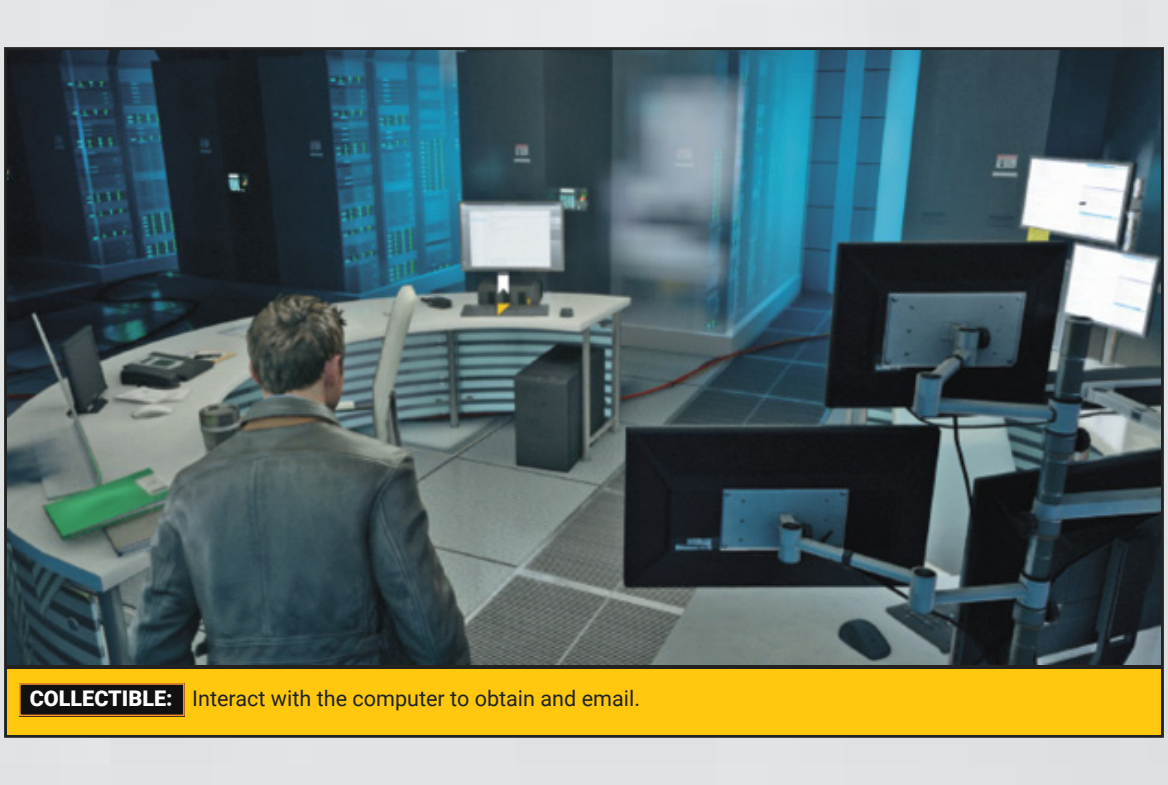
As they enter a room filled with servers, Will and Jack can hear other Monarch security approaching and then see their flashlights coming closer.



Will, who knows these rooms very well, leads Jack to an open grate that leads behind the wall in the server room.

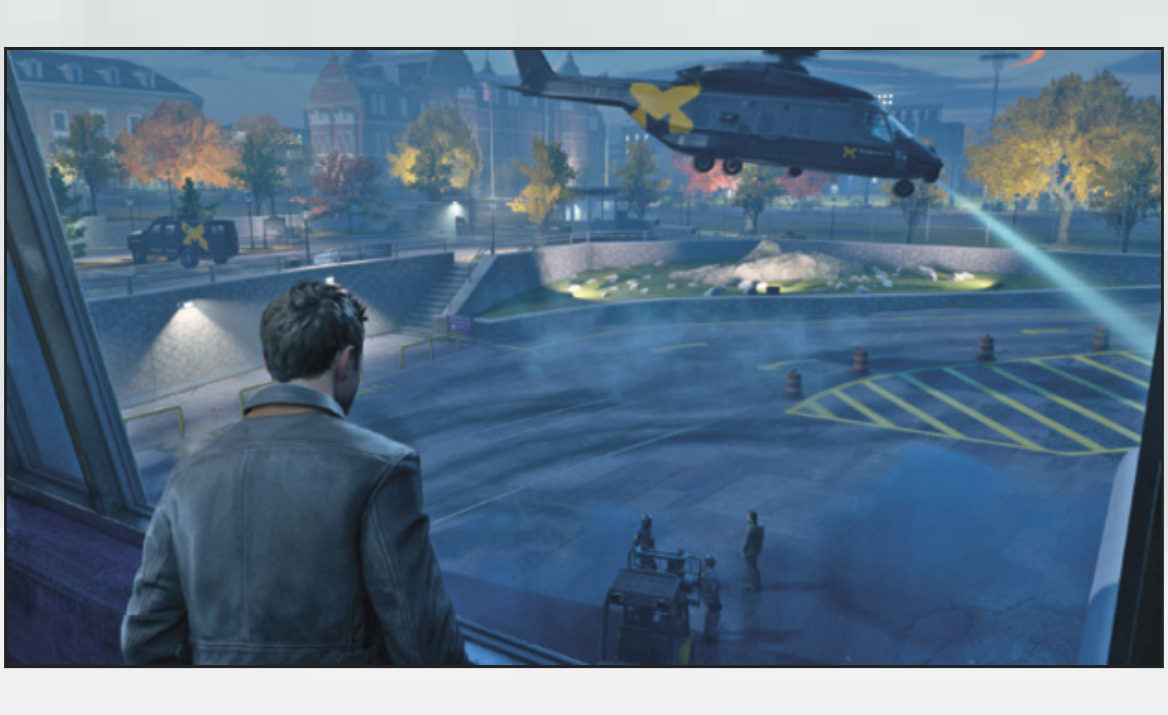


Jack follows Will and must shimmy through the narrow space until they reach the other side of the server room. While hiding from the guards, Will asks Jack why he is even here, in Riverport. Jack replies that Paul asked him to come to clear up Will's mess. Shocked by that statement, Will says that Jack is missing the context, but that he regrets that Jack is now involved.

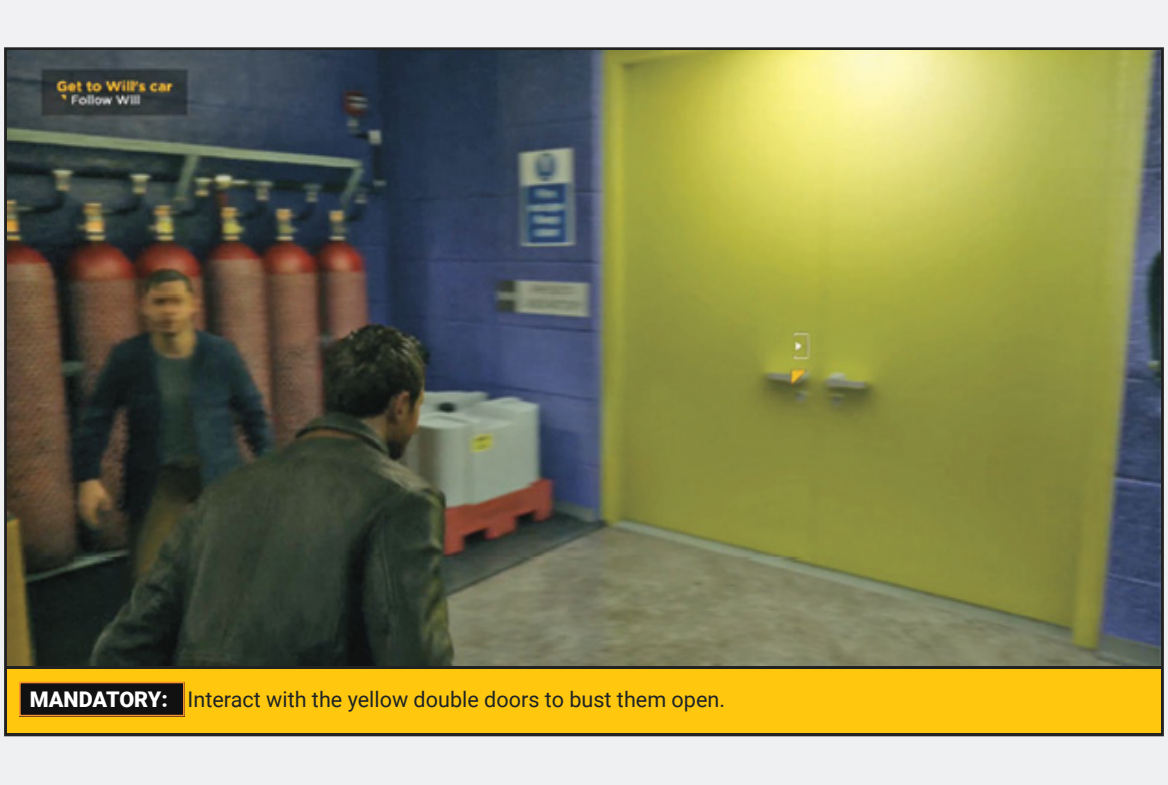


COLLECTIBLE: Interact with the computer to obtain and email.

After clearing the narrow service corridor and arriving back in the server room, Jack approaches a computer in the center of the room where an email is displayed. Meanwhile, Will predicts that the fracture in time is just going to get worse. He tells Jack that the first thing they need to do is get to his car.

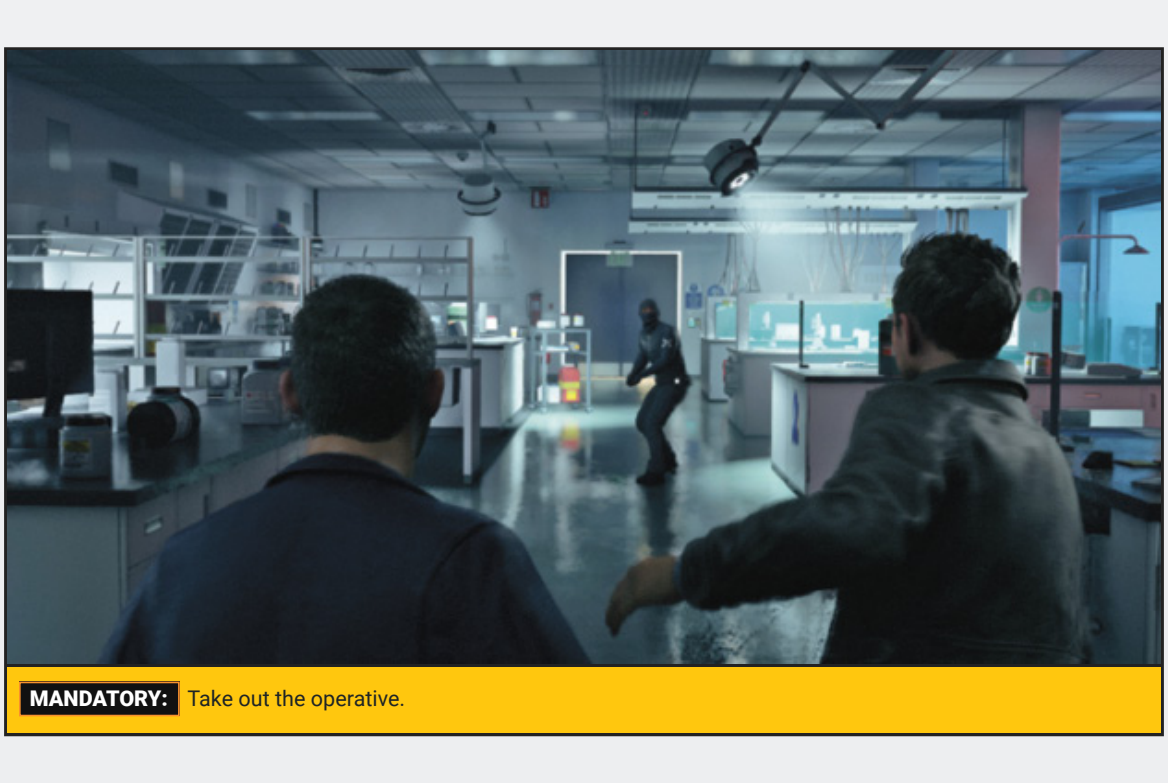


As Will and Jack proceed to the next area, they look through a window near the service elevator. Jack sees Liam talking to some Monarch operatives outside as a Bearcat pulls up in the parking lot above. A helicopter arrives and Liam walks away shortly afterward.



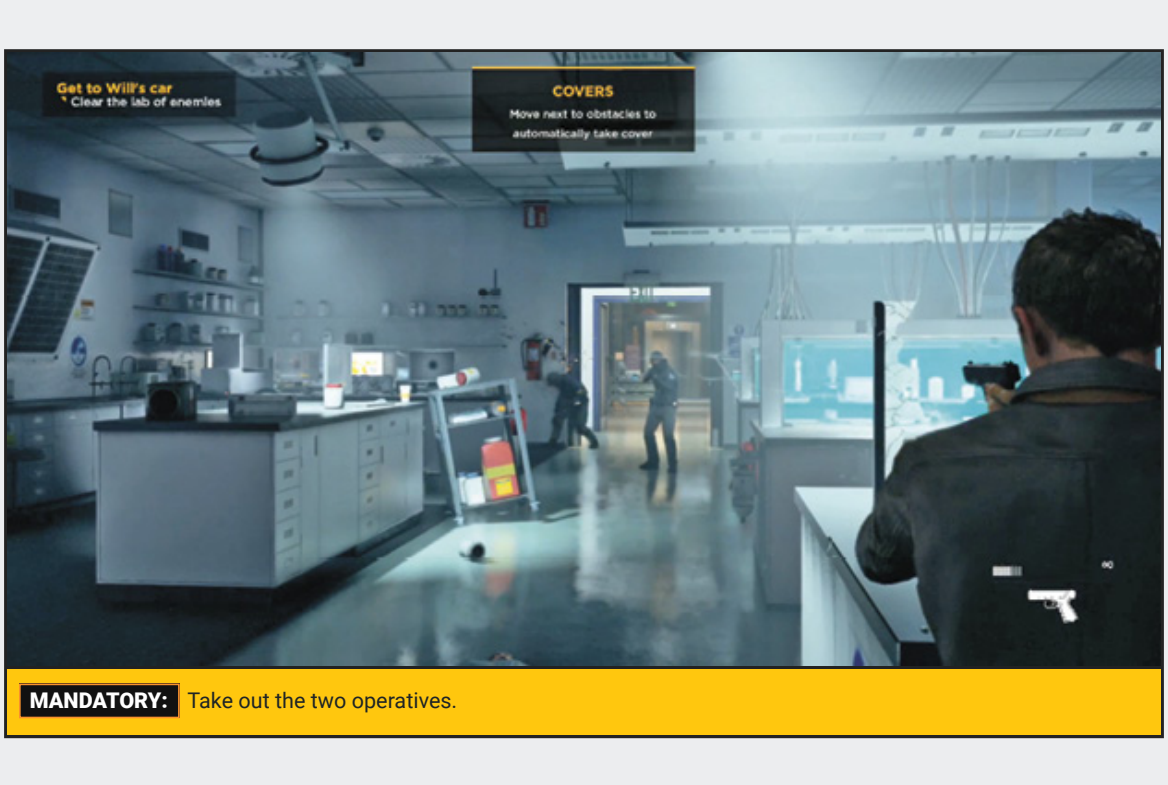
MANDATORY: Interact with the yellow double doors to bust them open.

Will is already waiting in the other room, asking Jack to help open another door.



MANDATORY: Take out the operative.

A Monarch operative is waiting for Will and Jack as they enter the lab adjacent to the yellow door.

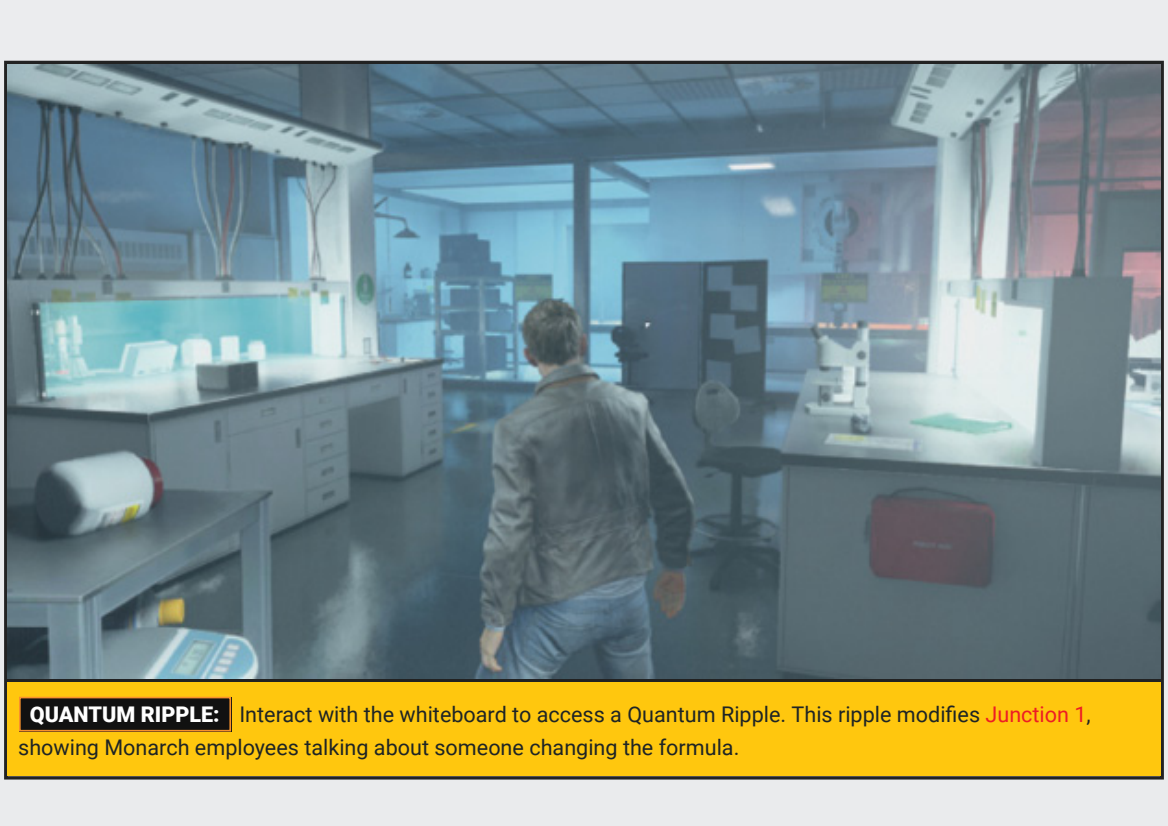


MANDATORY: Take out the two operatives.

Once the first guard has been eliminated, two more arrive through the door on the back side of the room.

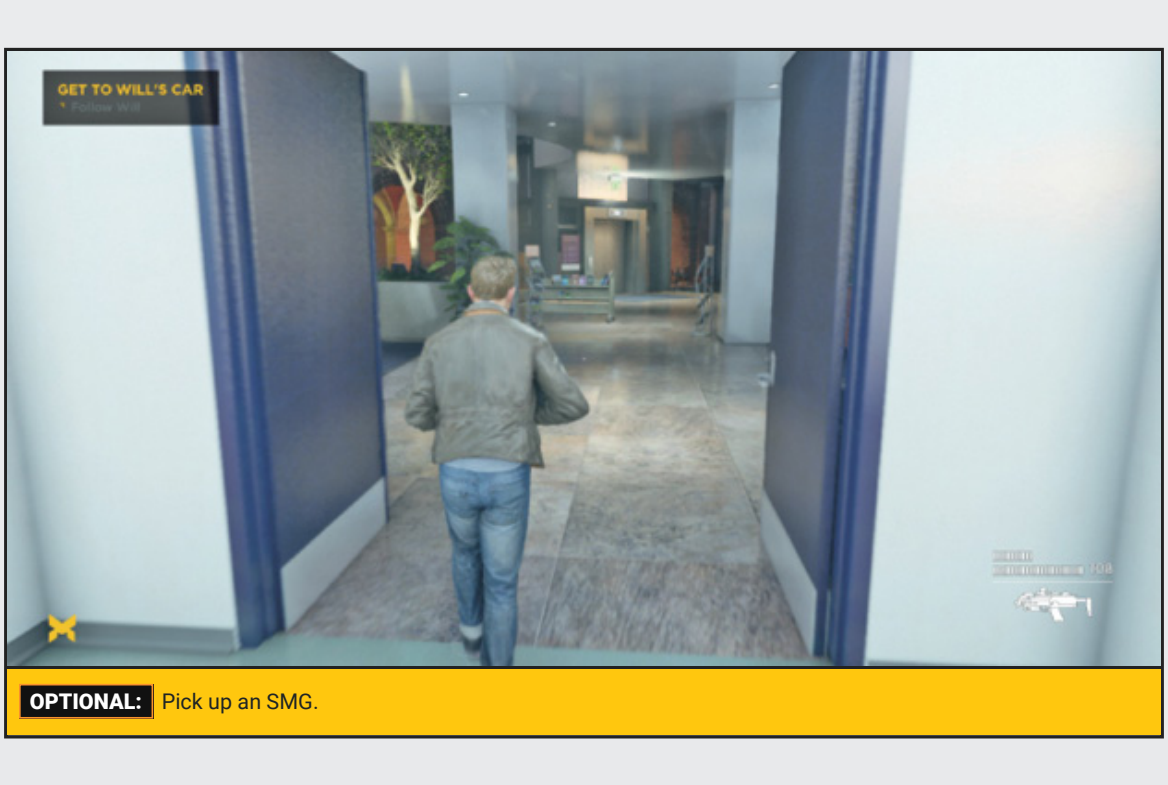
HINT

Shoot the fire extinguisher as the two operatives walk in to quickly take them both out.



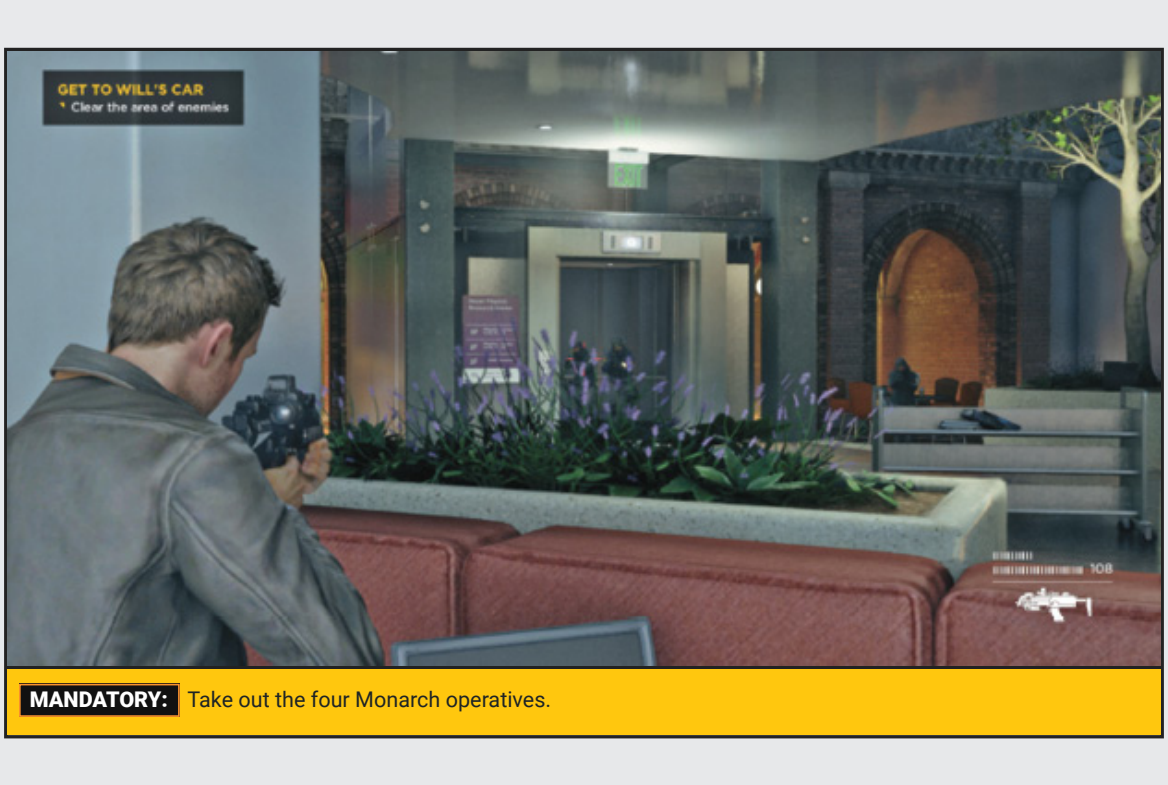
QUANTUM RIPPLE: Interact with the whiteboard to access a Quantum Ripple. This ripple modifies Junction 1, showing Monarch employees talking about someone changing the formula.

After dropping both guards, Jack approaches the whiteboard on the right side of the laboratory.



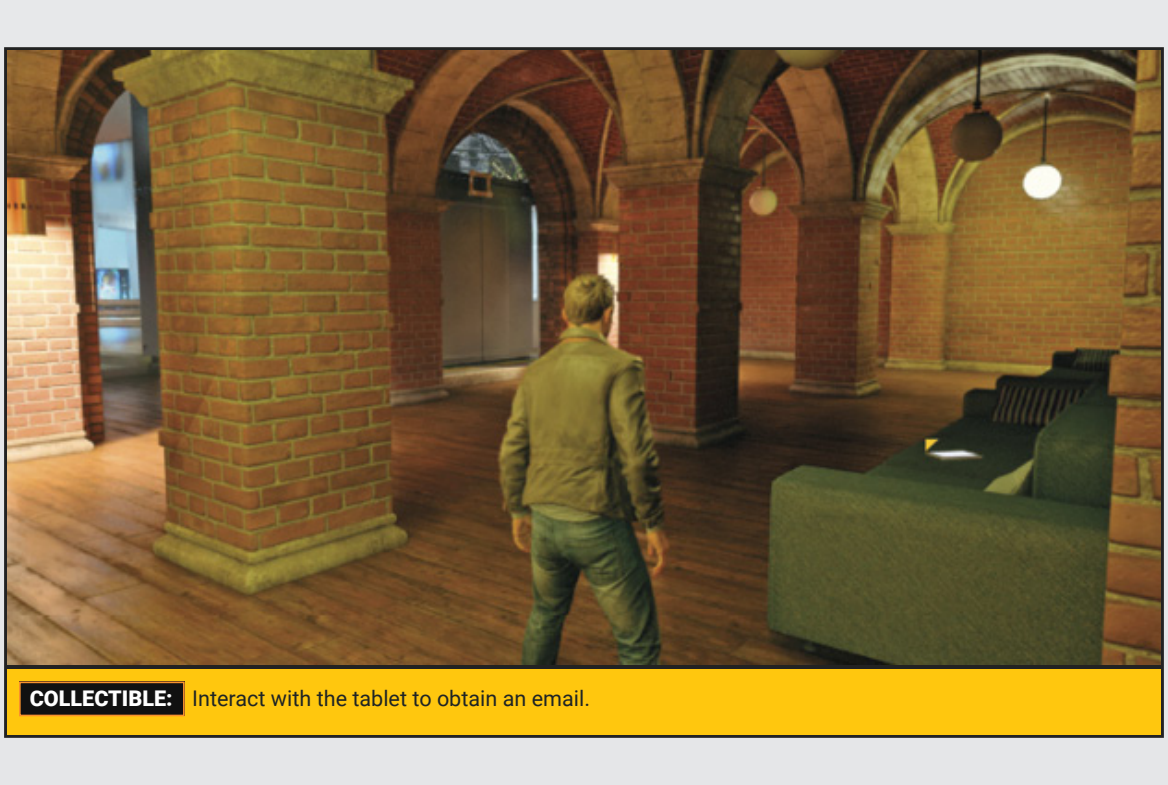
OPTIONAL: Pick up an SMG.

The duo continue their escape and find several SMGs from the operative's bodies on the floor.



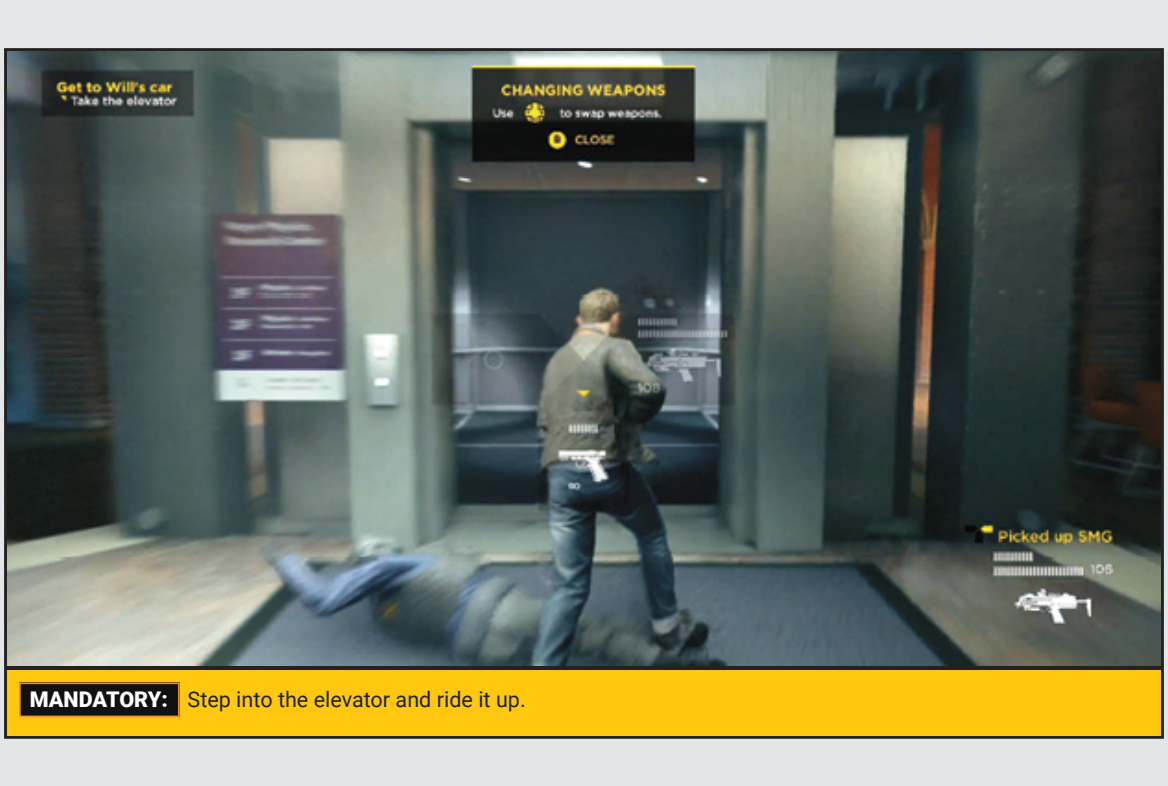
MANDATORY: Take out the four Monarch operatives.

The next room is filled with Monarch operatives, one in each of the arched hallways to the right and left of the elevator. Another pair arrives via the elevator.



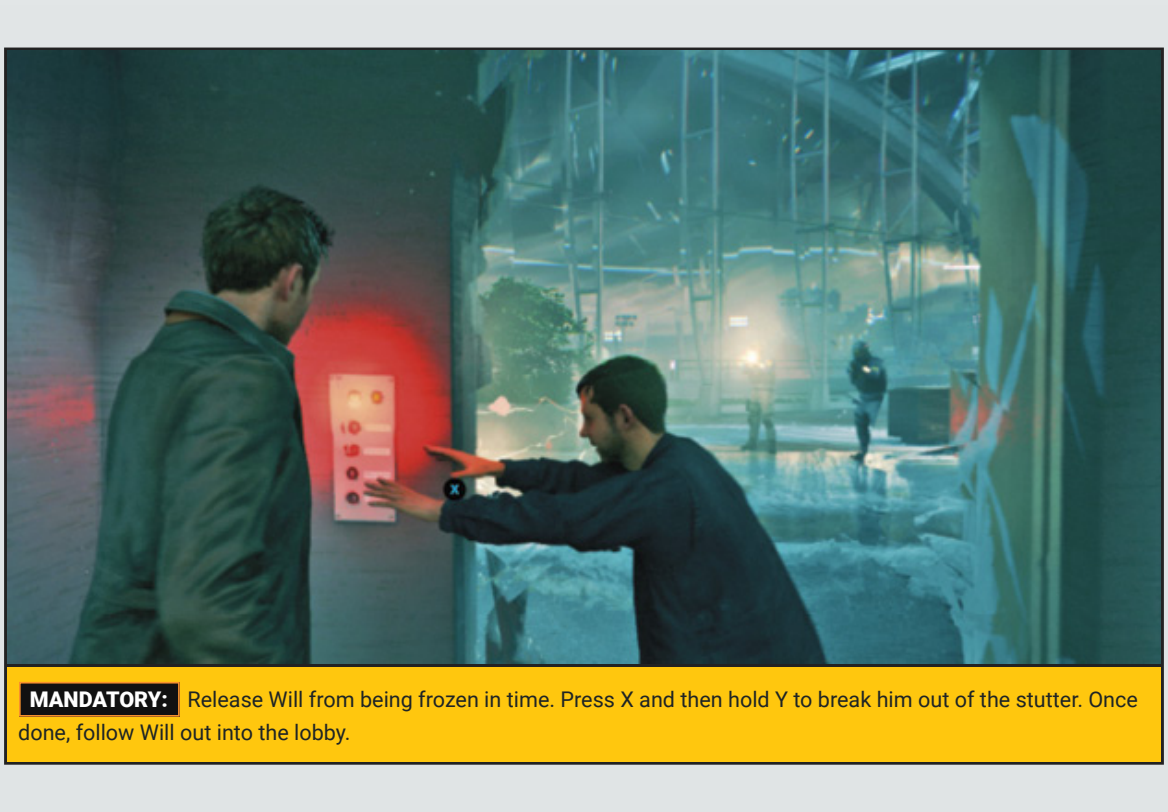
COLLECTIBLE: Interact with the tablet to obtain an email.

Once the room has been cleared of enemies, Jack walks to the other side of the elevator and finds a tablet on a sofa.



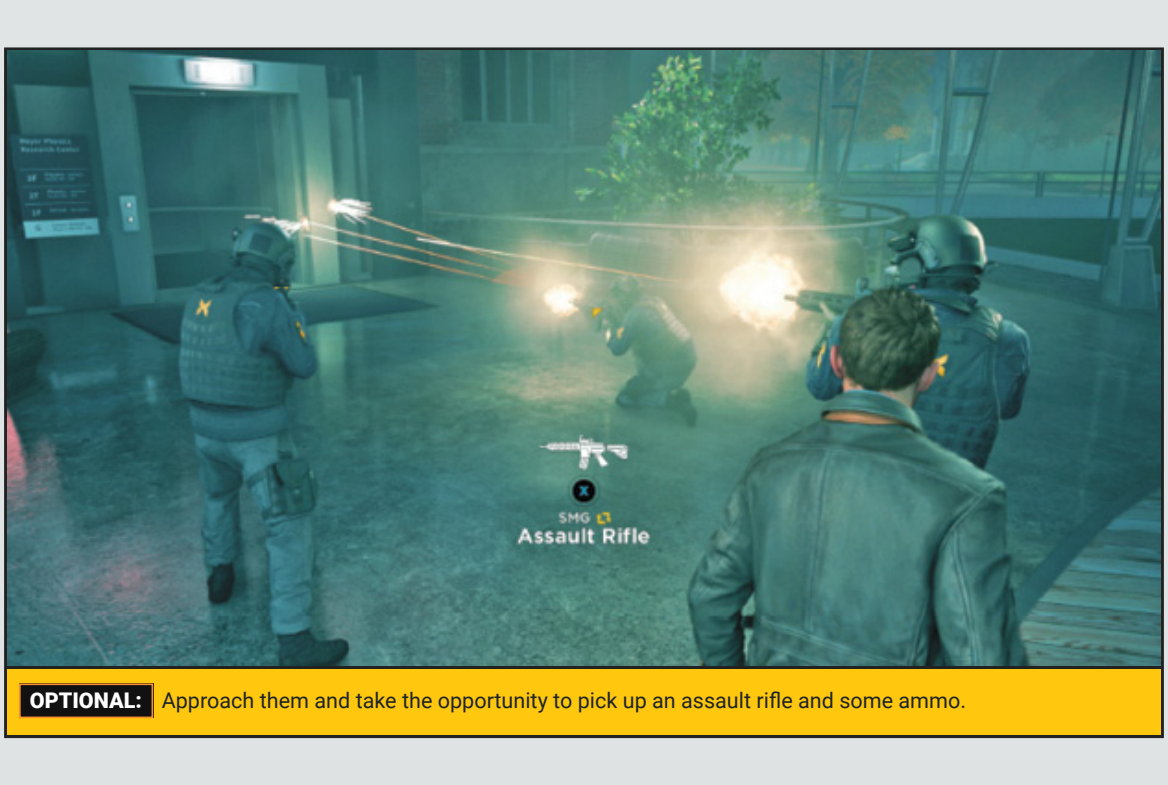
MANDATORY: Step into the elevator and ride it up.

A voice on a radio can be heard asking if Jack and William Joyce have been detained. Will speculates that Monarch is after the machine. Hearing that, Jack feels that they should not go to Will's car as Monarch might be expecting that.



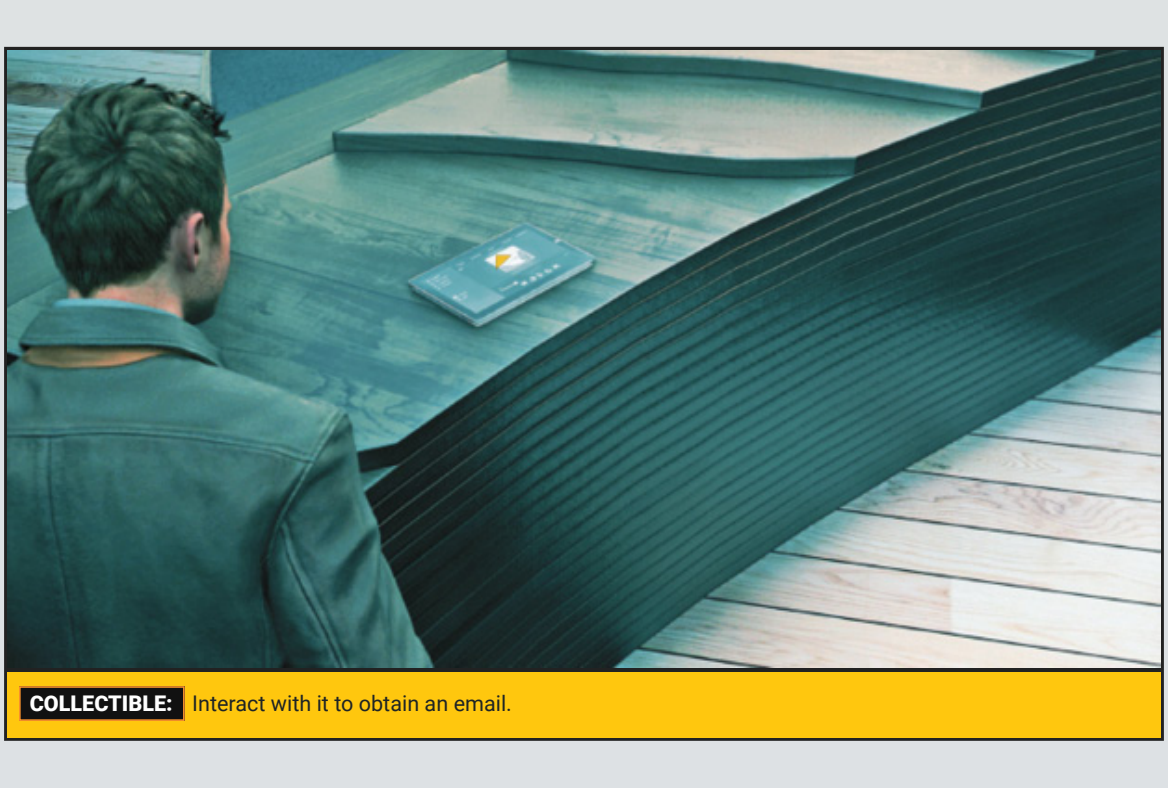
MANDATORY: Release Will from being frozen in time. Press X and then hold Y to break him out of the stutter. Once done, follow Will out into the lobby.

Will replies that they need to get to the car in order to fix the Fracture. He built something years ago, but finding the countermeasure won't be easy. Suddenly, time freezes again just as the elevator door opens.



OPTIONAL: Approach them and take the opportunity to pick up an assault rifle and some ammo.

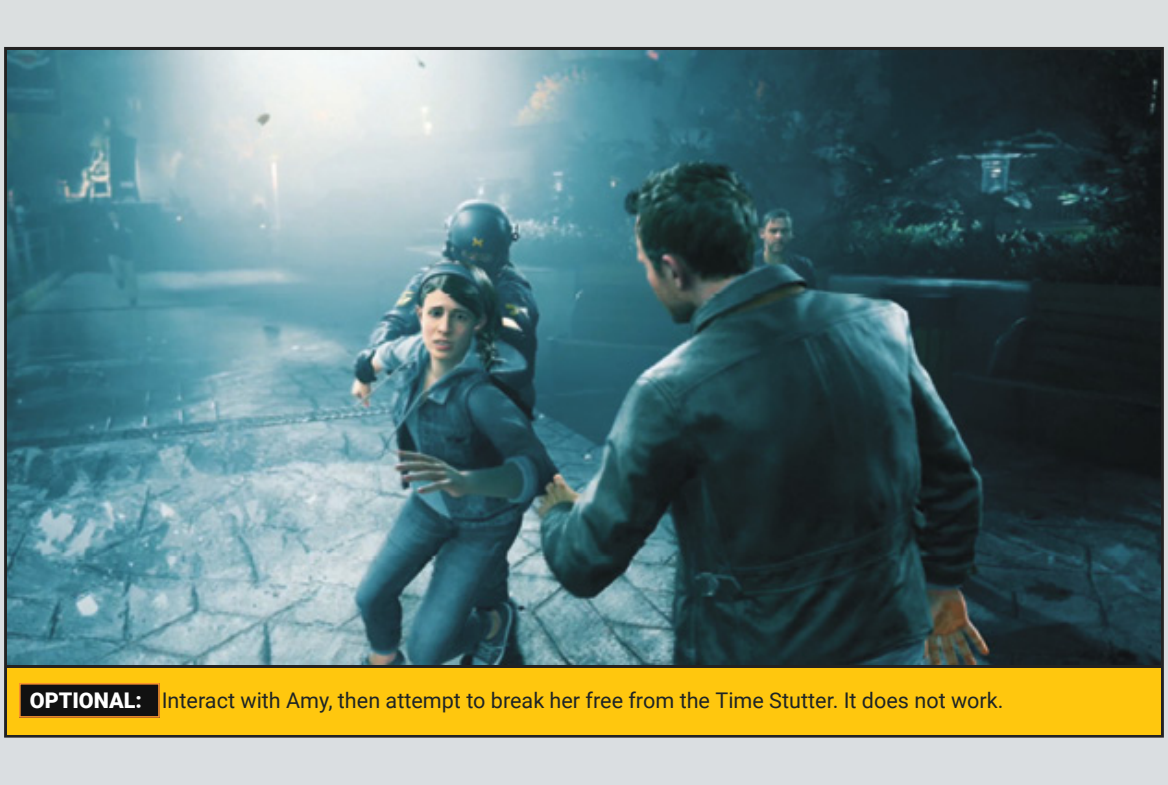
Several Monarch operatives in the lobby are stuck in the time stutter. Will, mostly talking to himself, says that he was right about the Fracture—about all of it. He walks toward the exit of the building.



COLLECTIBLE: Interact with it to obtain an email.

There's a tablet on the desk behind the operatives.

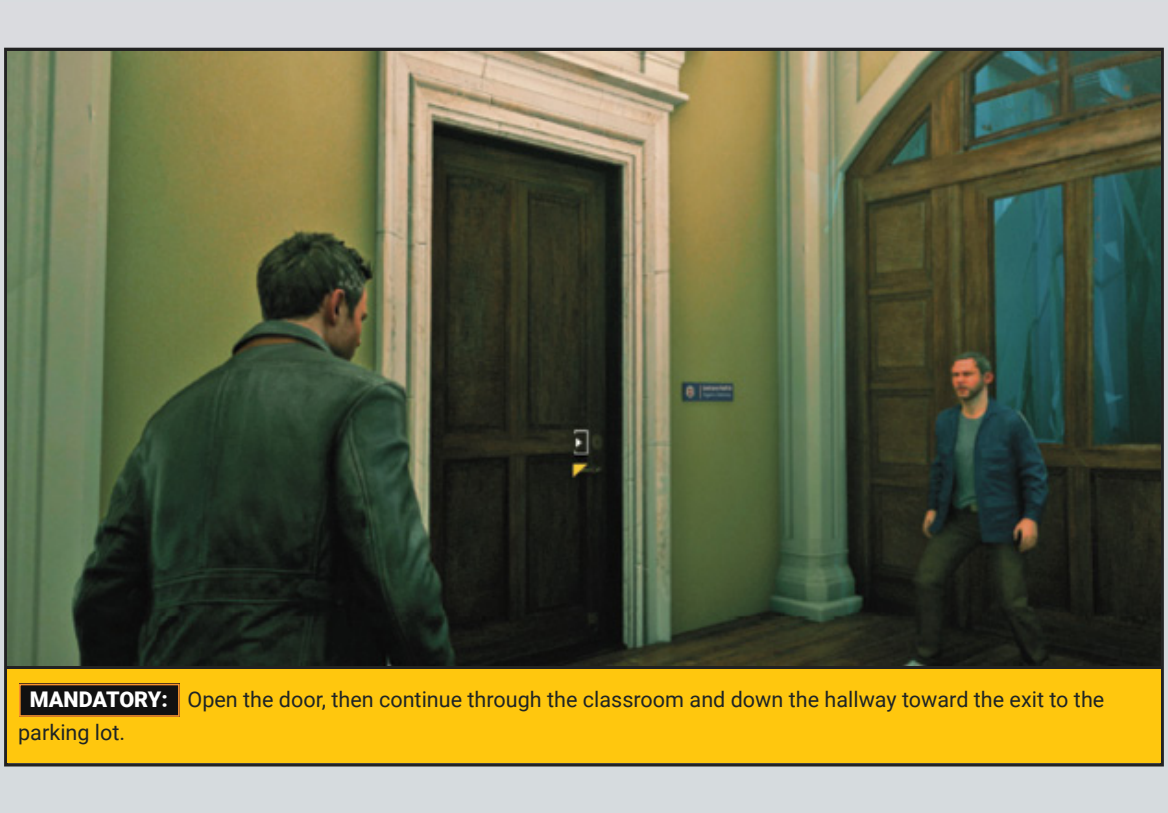
Will warns that they don't want to be there when the stutter collapses. Jack asks him where his car is and Will shows him the way.



OPTIONAL: Interact with Amy, then attempt to break her free from the Time Stutter. It does not work.

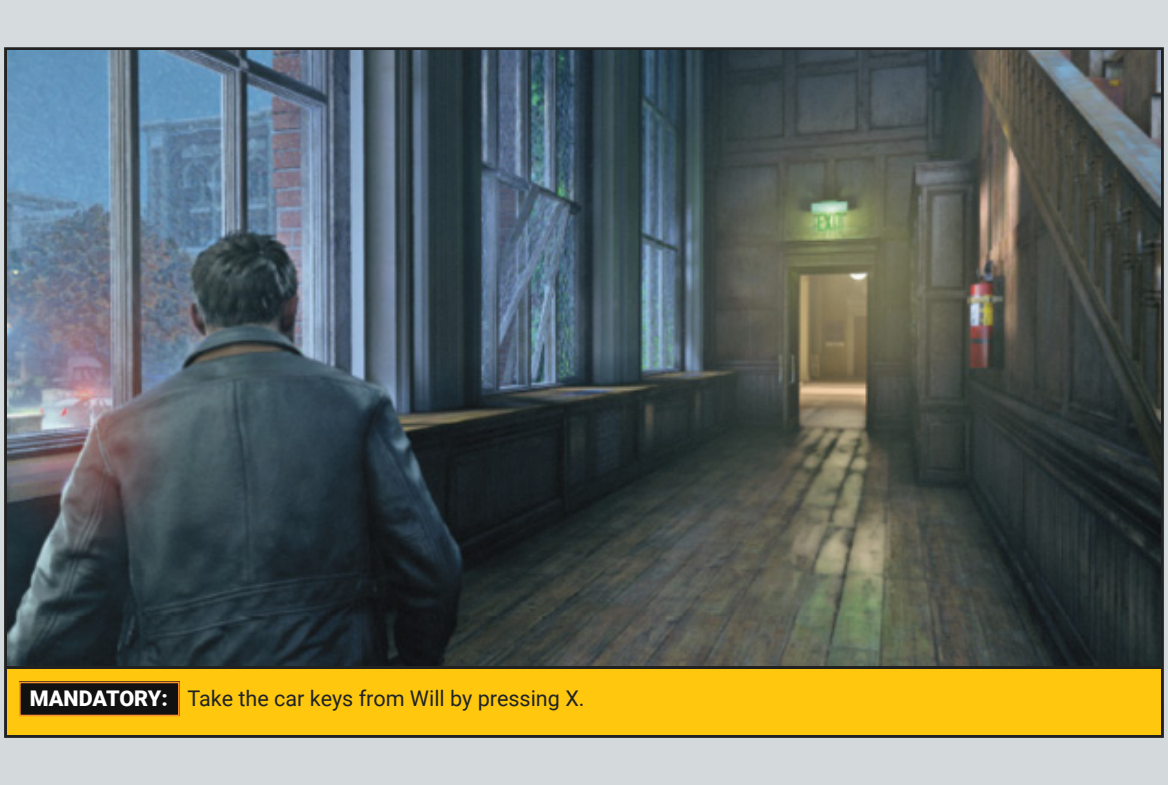
The entire courtyard area is frozen in time. Several Monarch operatives apparently were cracking down on the protesters. As Jack passes Amy, he recognizes her from his earlier encounter with her.

Jack asked Will why he could free him from the Fracture, but not Amy. Will speculates that it might have to do with Chronon exposure. He explains that they can reach his car by going through the lecture hall. Follow Will as he leads you through another building.



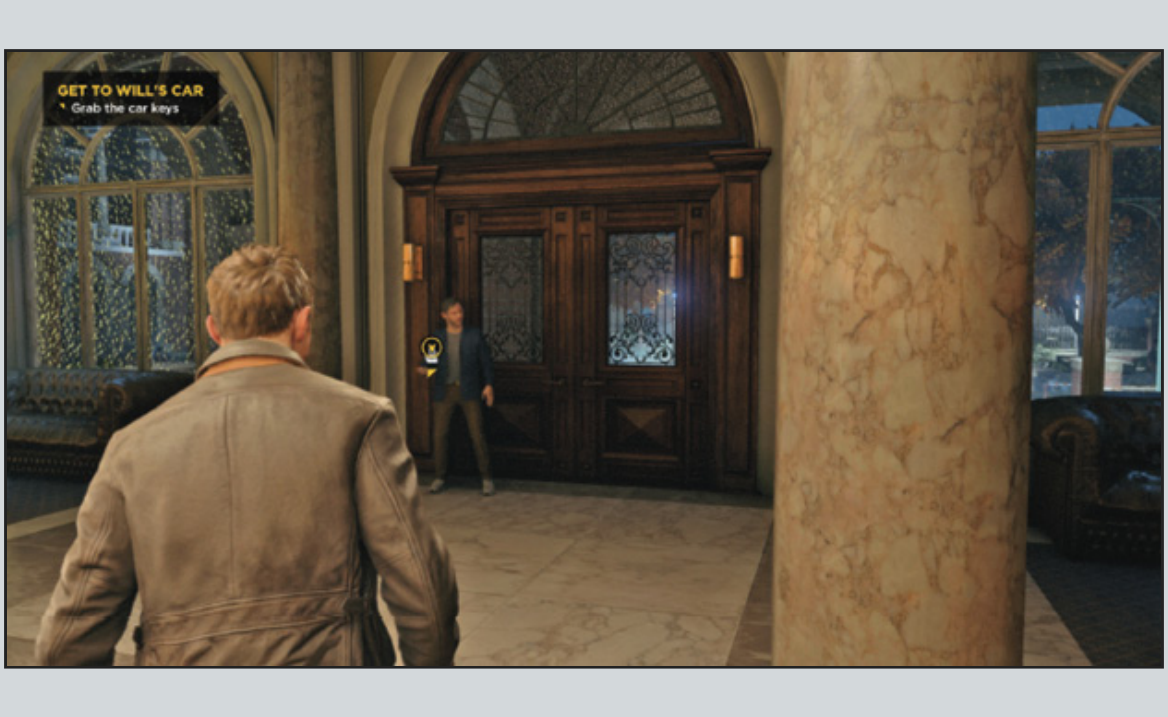
MANDATORY: Open the door, then continue through the classroom and down the hallway toward the exit to the parking lot.

Jack wants to know how Will knew what was going to happen. Will reluctantly replies, "Beth Wilder. It's complicated. I'll explain in the car." They reach the entrance to Lecture Hall A: Organic Chemistry.

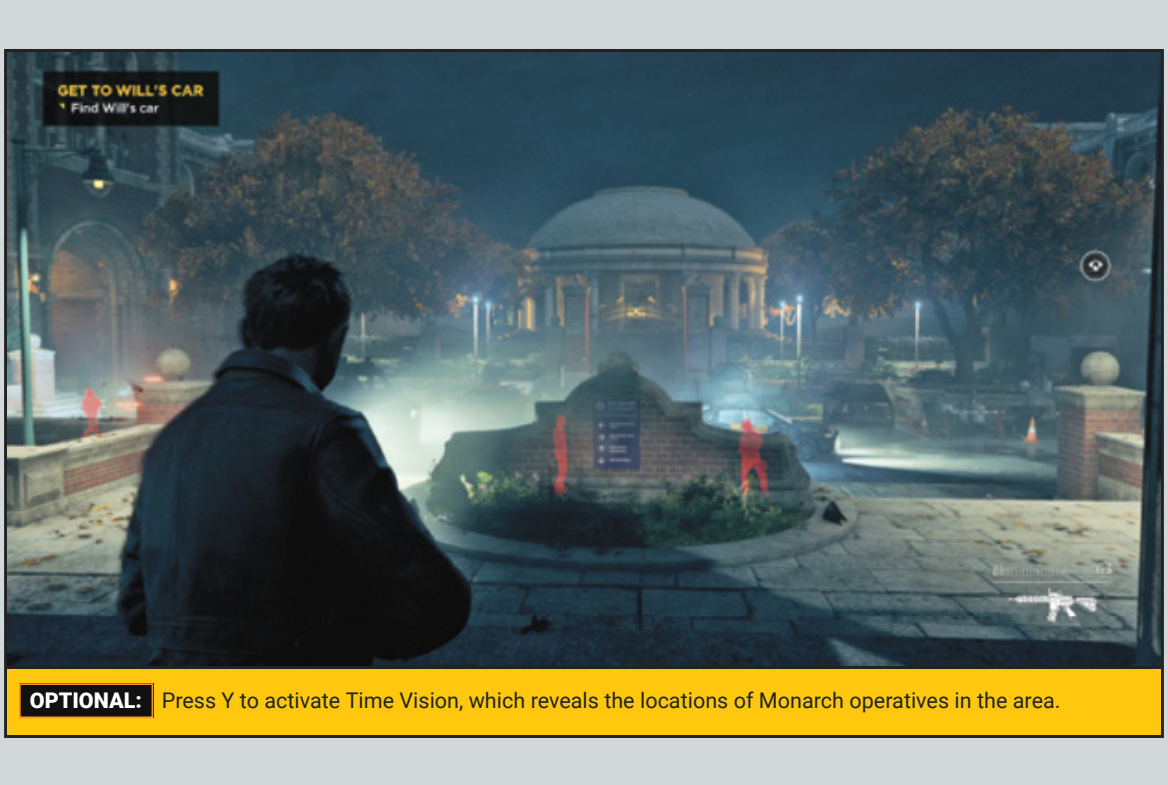


MANDATORY: Take the car keys from Will by pressing X.

As they walk into the Lecture Hall, the Fracture collapses. Looking outside, Will sees that the way to his car is blocked by Monarch operatives. Jack calms him down and promises that he can break through and get the car. At the door, Will gives his car keys to Jack.

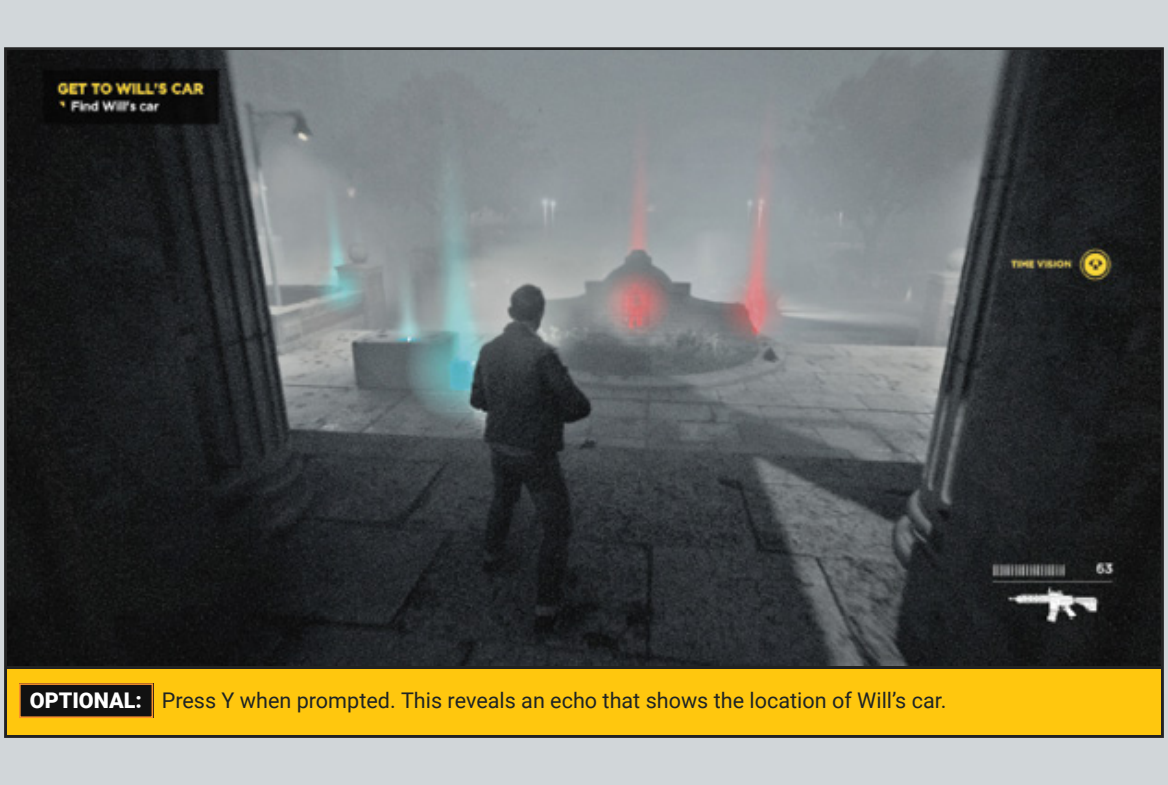


Jack heads through the double doors and into the parking lot. It's immediately clear that there are a number of Monarch operatives in the area. He needs to be careful.



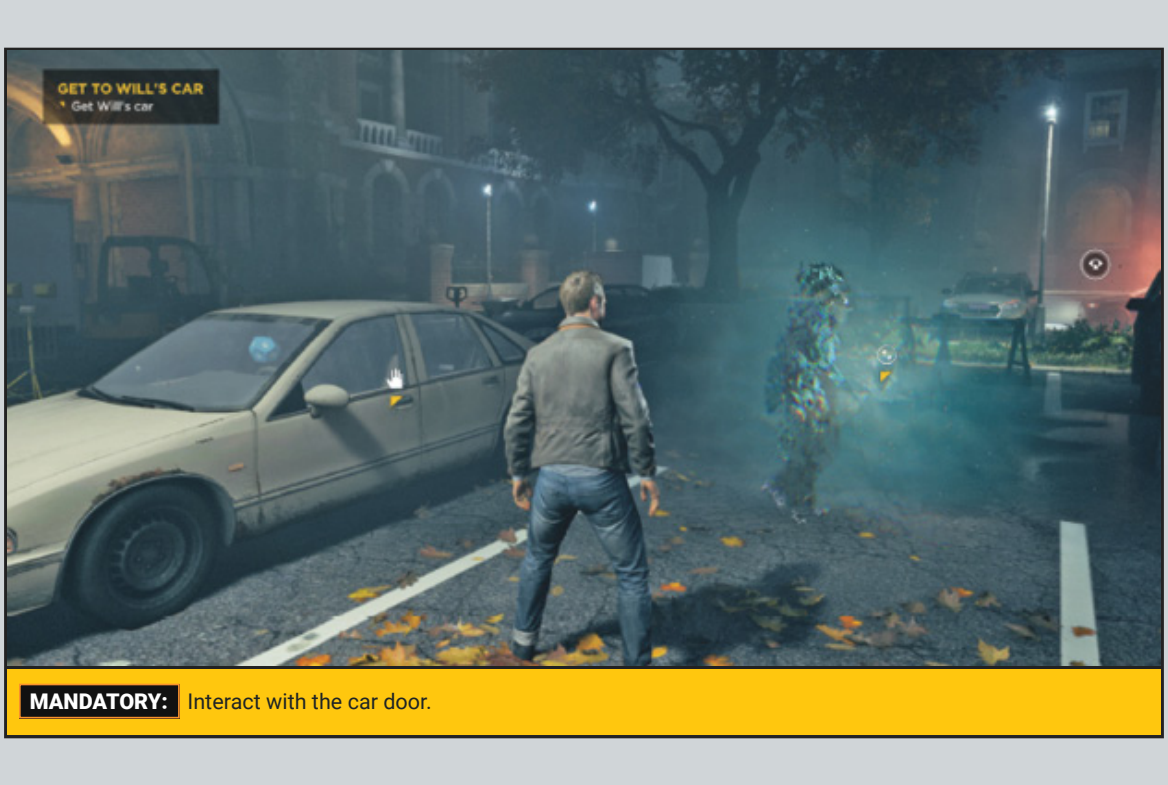
OPTIONAL: Press Y to activate Time Vision, which reveals the locations of Monarch operatives in the area.

Jack's powers are increasing more and more. He discovers how to use Time Vision immediately after walking outside.



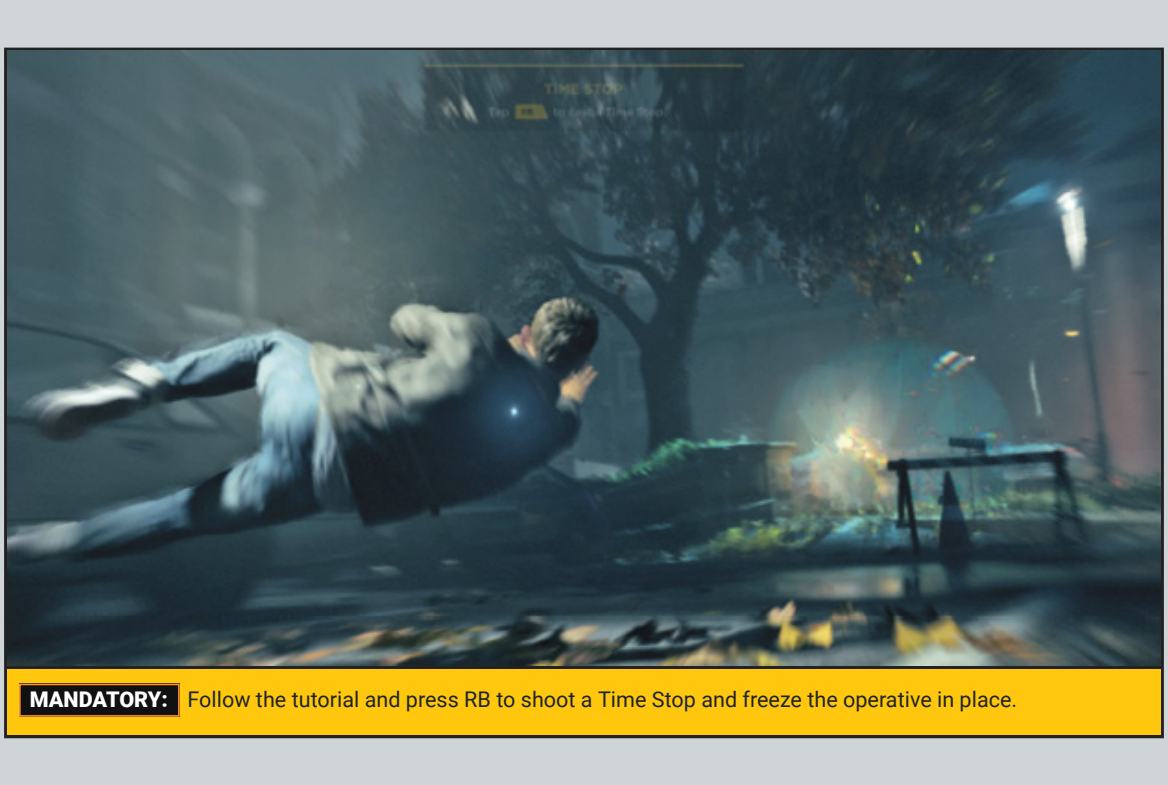
OPTIONAL: Press Y when prompted. This reveals an echo that shows the location of Will's car.

There are two operatives dead ahead. Jack has to take them out and then continue toward Will's car in the back of the parking lot. There are two more operatives near the bearcat that approach from the left. Jack has to deal with them, as well.



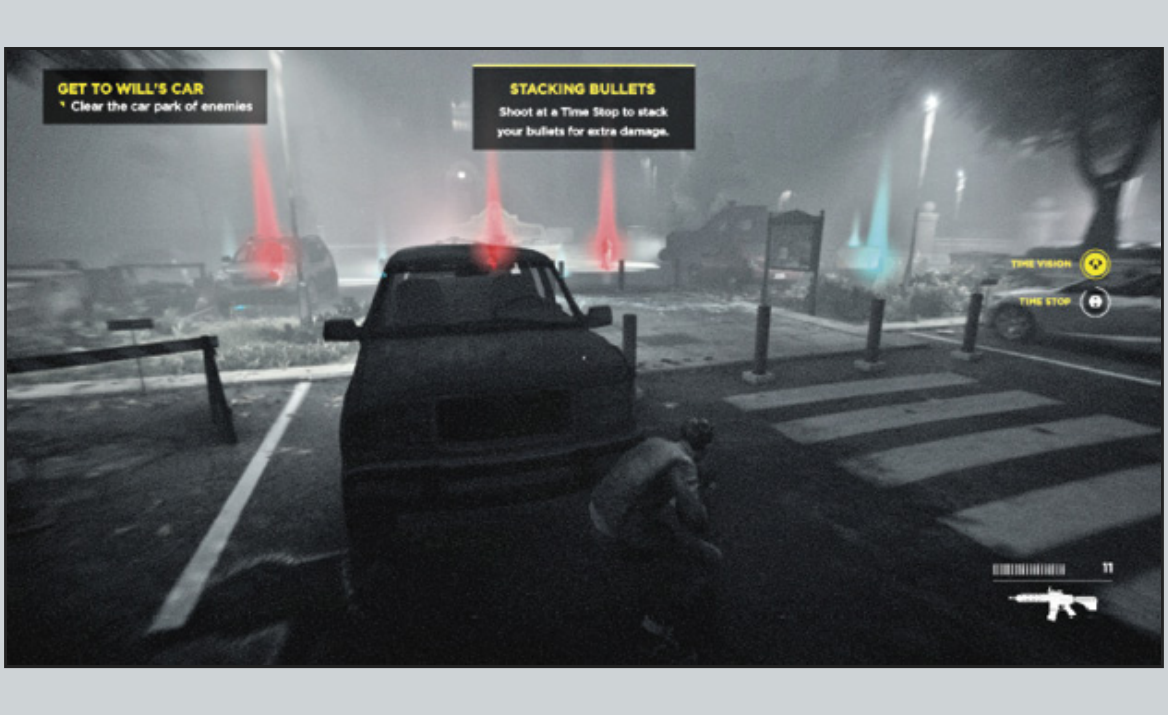
MANDATORY: Interact with the car door.

Jack walks up to the echo. It shows Will leaving his car. Jack can interact with the car door after this.



MANDATORY: Follow the tutorial and press RB to shoot a Time Stop and freeze the operative in place.

As Jack is unlocking the door to Will's car, another Monarch operative approaches. At that moment, Jack discovers Time Stop.


GET TO WILL'S CAR
Clear the car park of enemies
STACKING BULLETS
Shoot at a Time Stop to stack your bullets for extra damage.
TIME VISION
TIME STOP
11

Once Jack regains control, Monarch operatives begin to occupy the area.

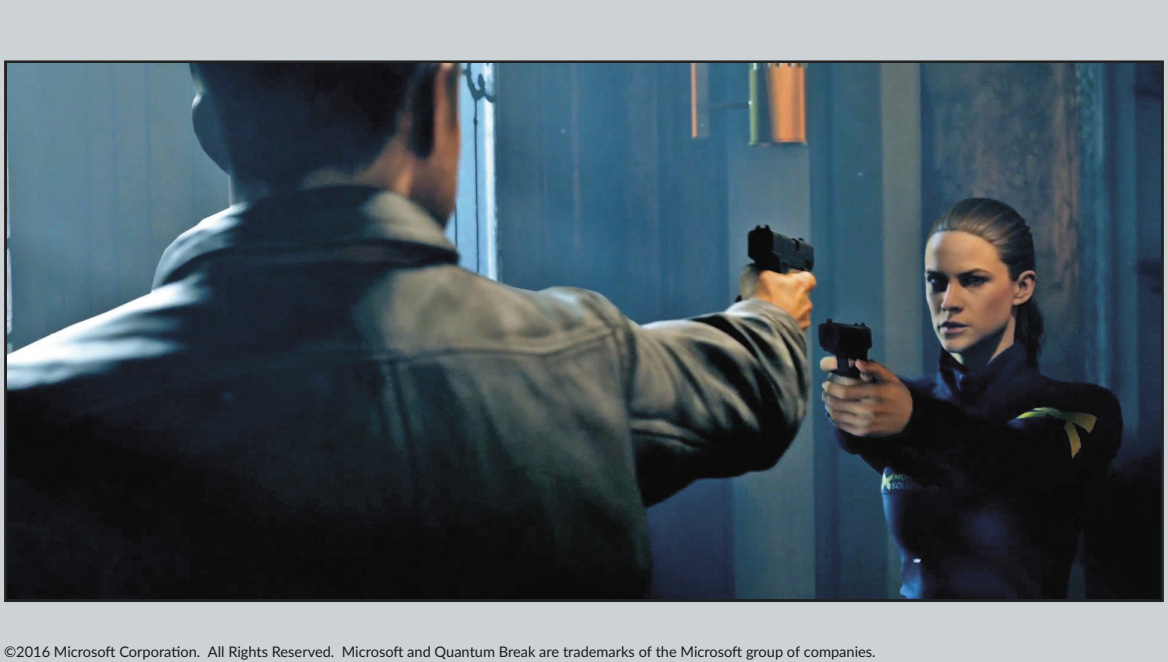
HINTS:

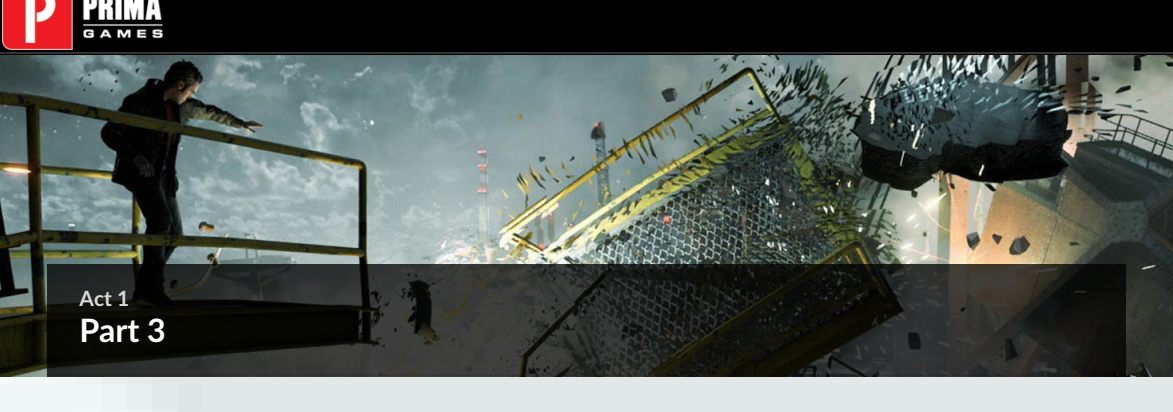
Leverage the time powers to make the fight easier. Jack can shoot at the Time Stop bubble to stack up bullets, delivering a heavy hit to enemies. During the fight, try to shoot at cars to blow them up. This is especially useful if more than one operative approaches from the same direction.

Once the enemies have been dispatched, return to the double doors and Interact with them to return to the lecture hall.

HINT

There are a few ammo crates in the area, as well. If you find yourself low on fire power, use your Time Vision to spot these pick-ups and reload.





Act 1

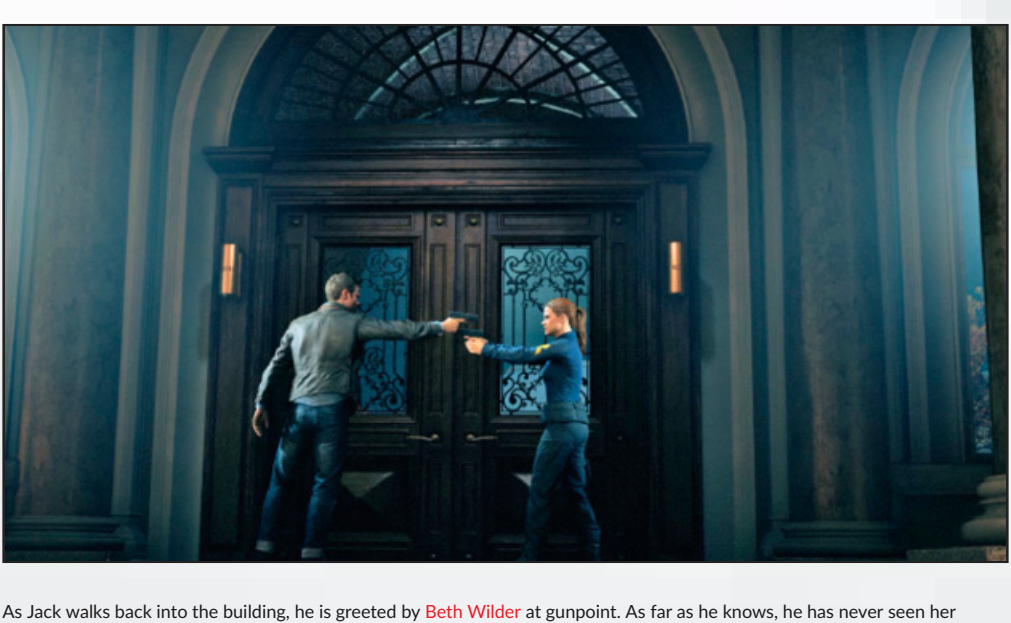
Part 3

LIBRARY CHASE

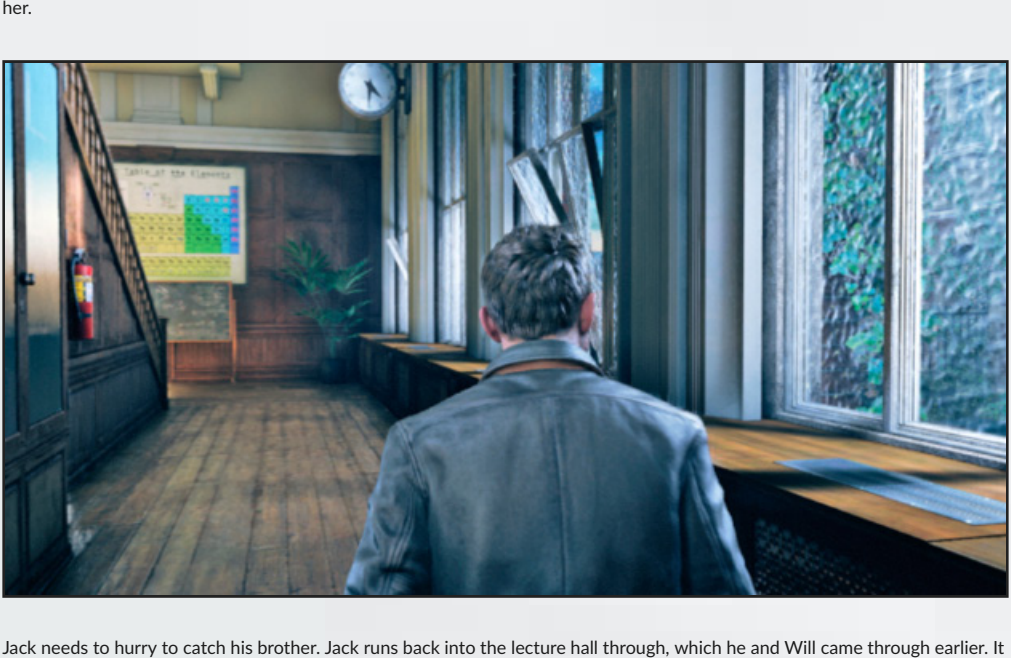
Separated from William, Jack encounters a mysterious Monarch operative who, unlike her colleagues, doesn't appear to be after him. In fact, she tells Jack that Monarch has taken William to the nearby library, which has been cleared out for the upcoming demolition. Racing there to rescue William, Jack runs into Paul Serene—but not the Paul Serene he knew. This Serene is 17 years older, and in charge of Monarch. He overpowers Jack, and then asks William to join him. William utterly refuses, and says he'll never stop opposing Serene.

Serene appears to kill William by activating the library's demolition charges and leaving him crushed by huge chunks of masonry even as Jack watches. But before Jack can act, he's rendered unconscious by Liam Burke, and captured.

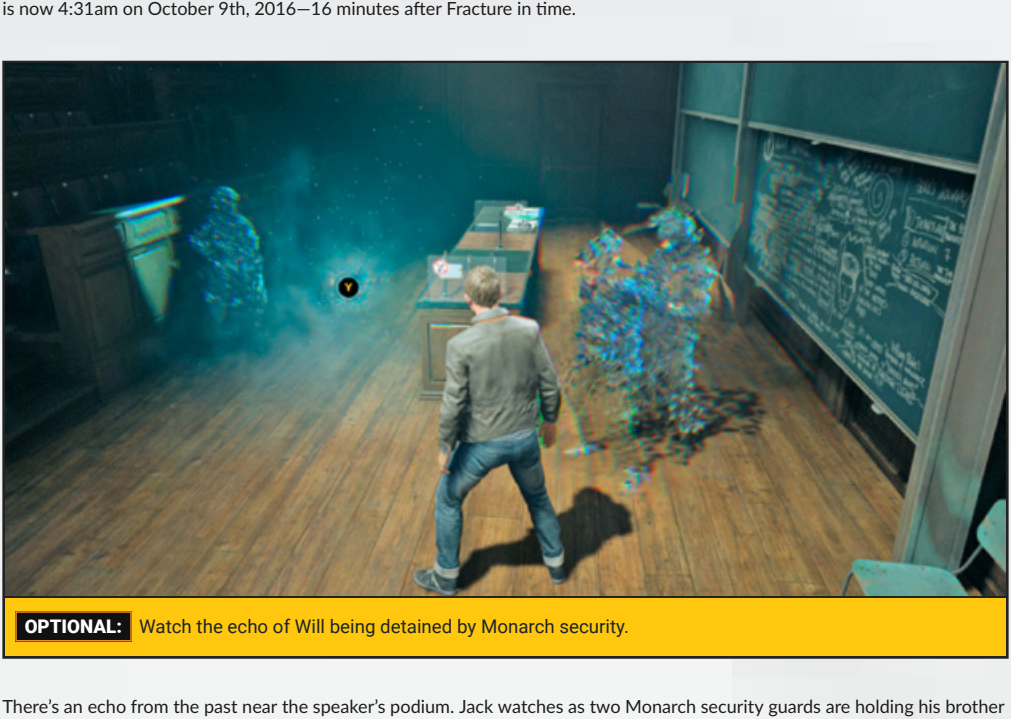
Chronon Sources	0
Intel	0
Collectibles	1
Quantum Ripples	0



As Jack walks back into the building, he is greeted by Beth Wilder at gunpoint. As far as he knows, he has never seen her before, but she clearly recognizes him. Jack is scared for his brother and yells at Beth, asking where he is. She tells him that they are taking Will to the library. Jack is confused why Beth is helping him, but as she lowers her weapon, he chooses to trust her.

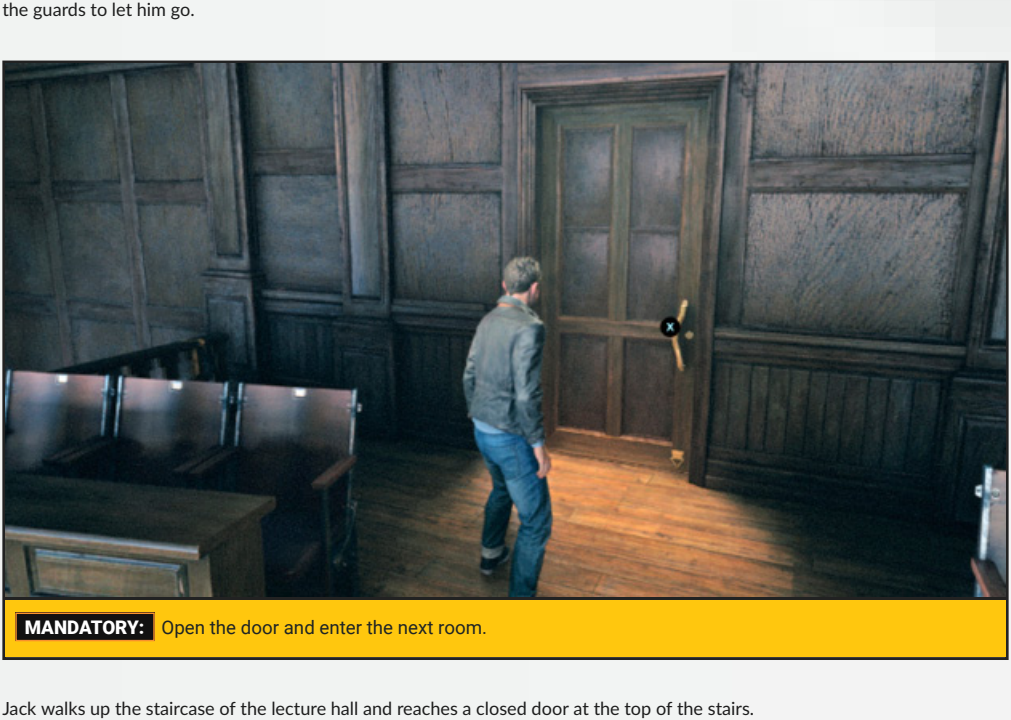


Jack needs to hurry to catch his brother. Jack runs back into the lecture hall through, which he and Will came through earlier. It is now 4:31am on October 9th, 2016—16 minutes after Fracture in time.



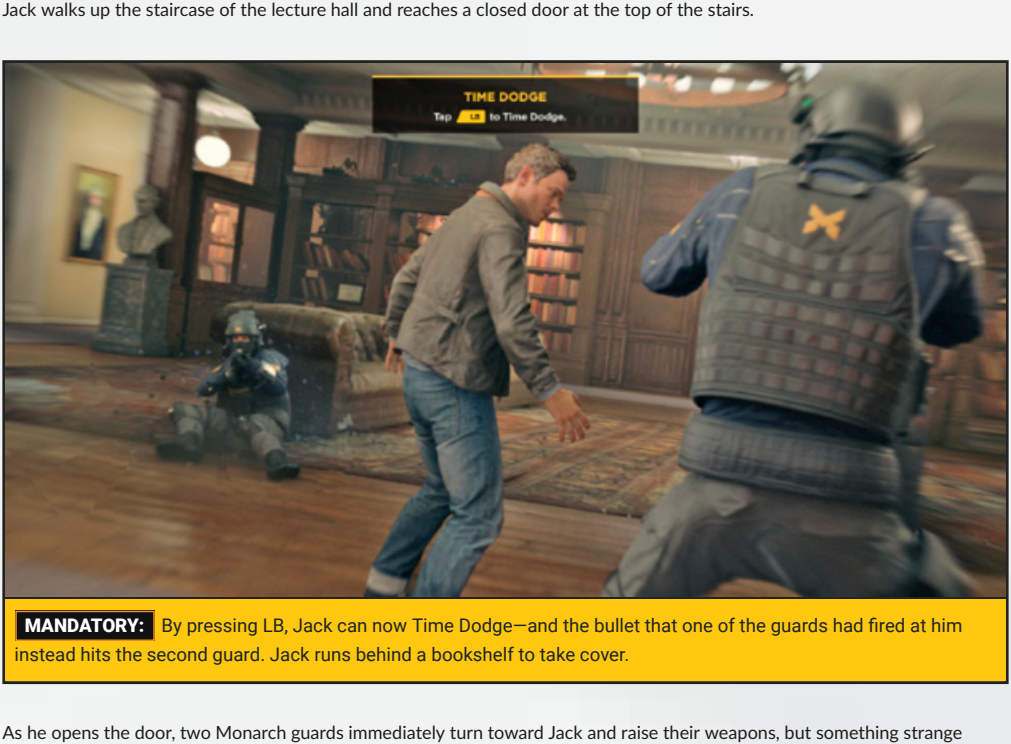
OPTIONAL: Watch the echo of Will being detained by Monarch security.

There's an echo from the past near the speaker's podium. Jack watches as two Monarch security guards are holding his brother captive. They say, "We're supposed to take William Joyce alive if he doesn't put up a fight." In the echo, William is pleading with the guards to let him go.



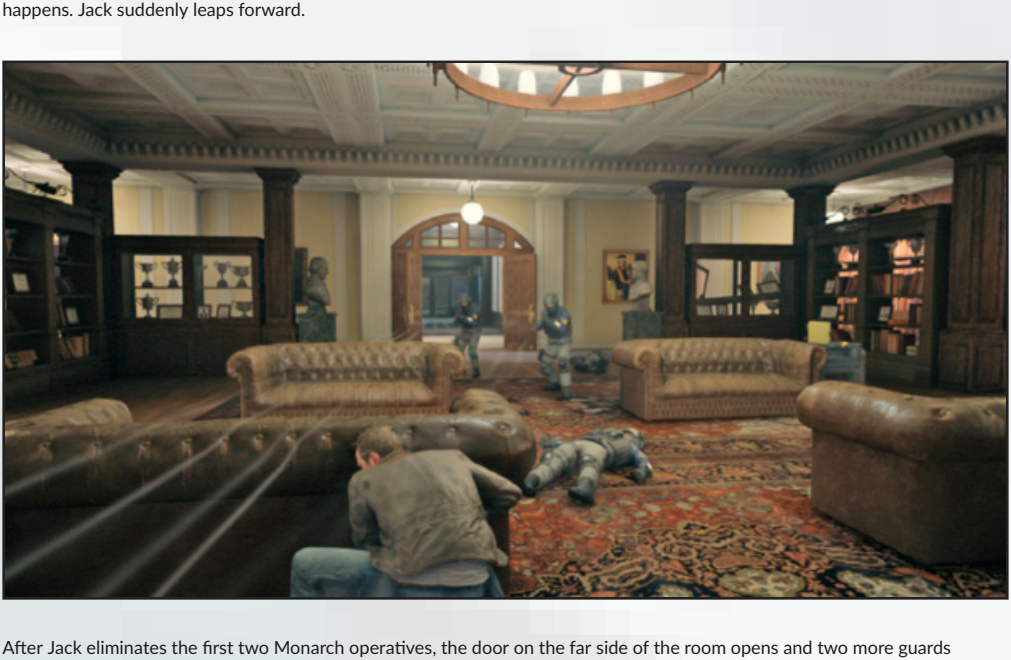
MANDATORY: Open the door and enter the next room.

Jack walks up the staircase of the lecture hall and reaches a closed door at the top of the stairs.

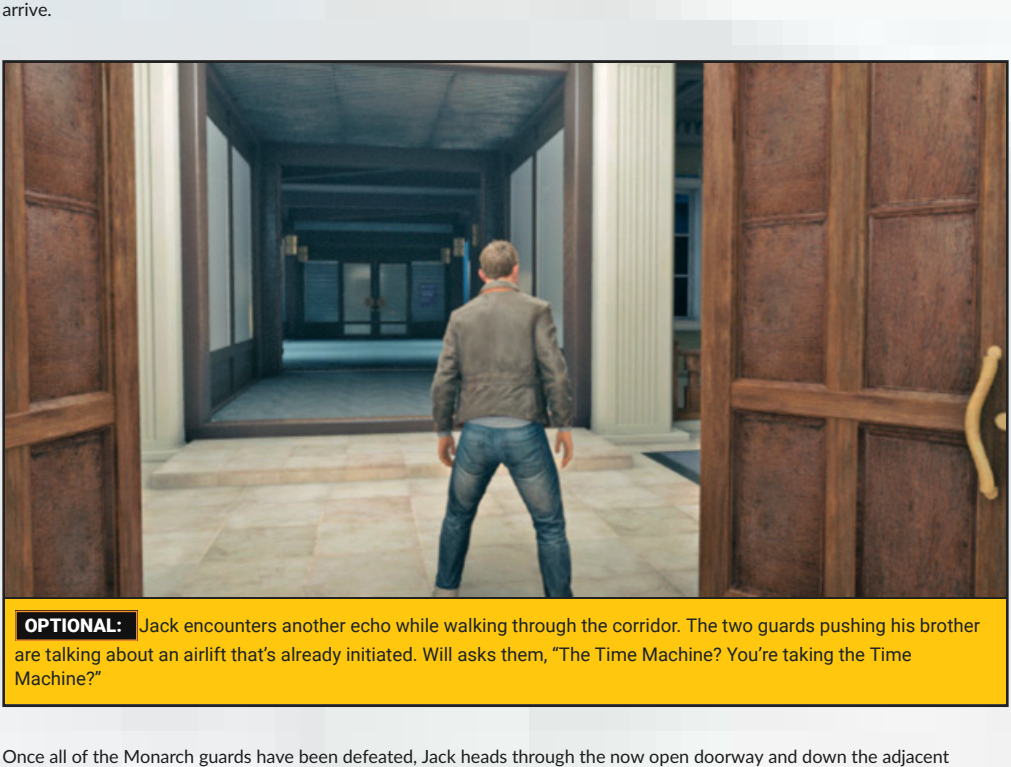


MANDATORY: By pressing LB, Jack can now Time Dodge—and the bullet that one of the guards had fired at him instead hits the second guard. Jack runs behind a bookshelf to take cover.

As he opens the door, two Monarch guards immediately turn toward Jack and raise their weapons, but something strange happens. Jack suddenly leaps forward.

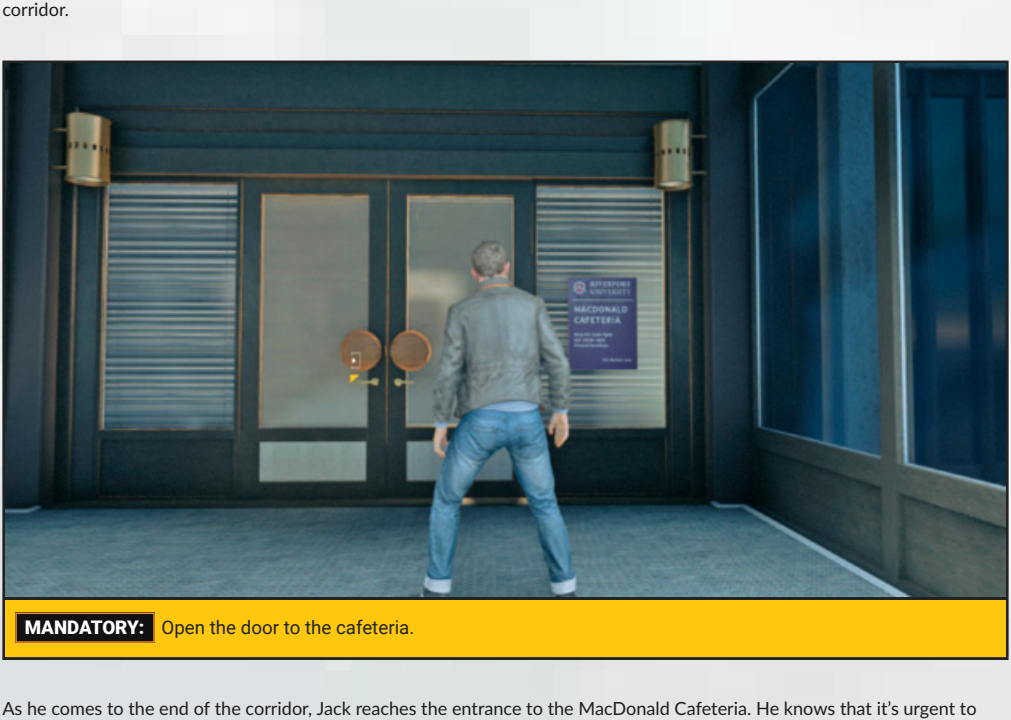


After Jack eliminates the first two Monarch operatives, the door on the far side of the room opens and two more guards arrive.



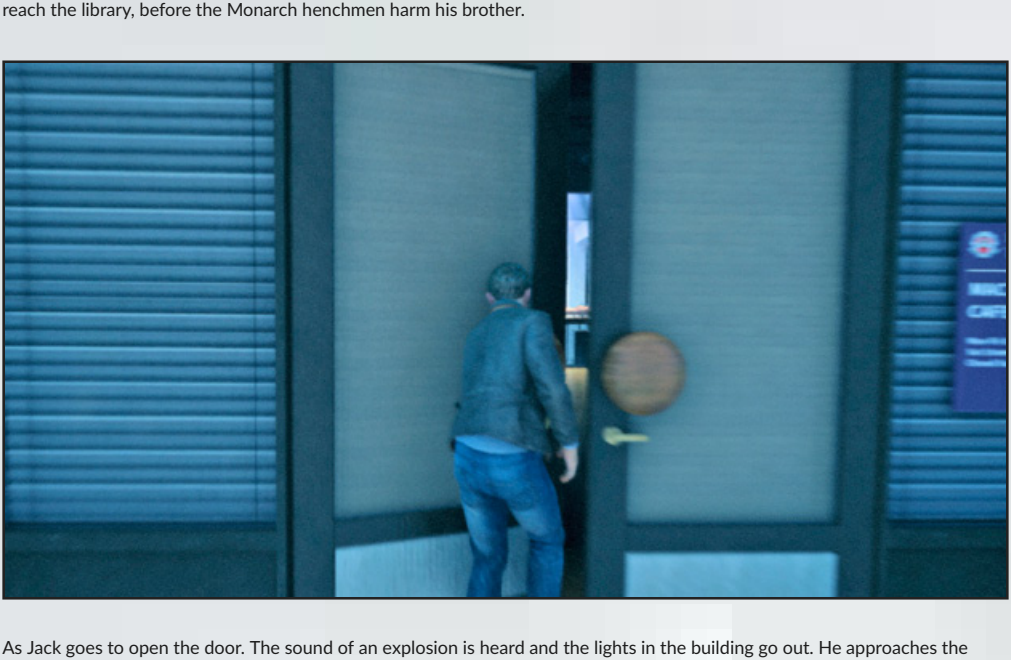
OPTIONAL: Jack encounters another echo while walking through the corridor. The two guards pushing his brother are talking about an airlift that's already initiated. Will asks them, "The Time Machine? You're taking the Time Machine?"

Once all of the Monarch guards have been defeated, Jack heads through the now open doorway and down the adjacent corridor.

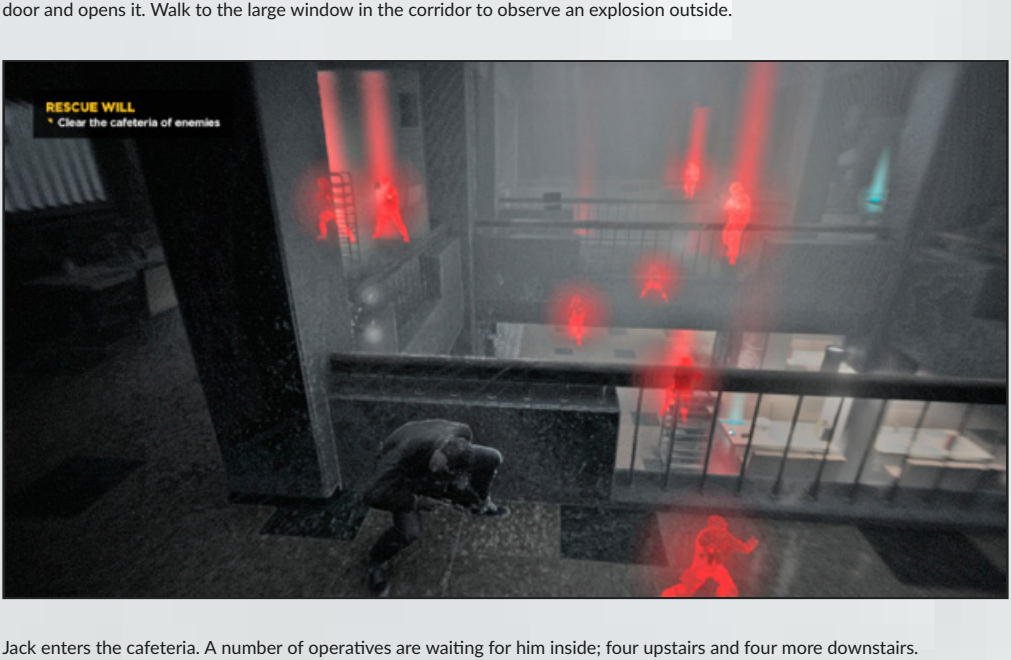


MANDATORY: Open the door to the cafeteria.

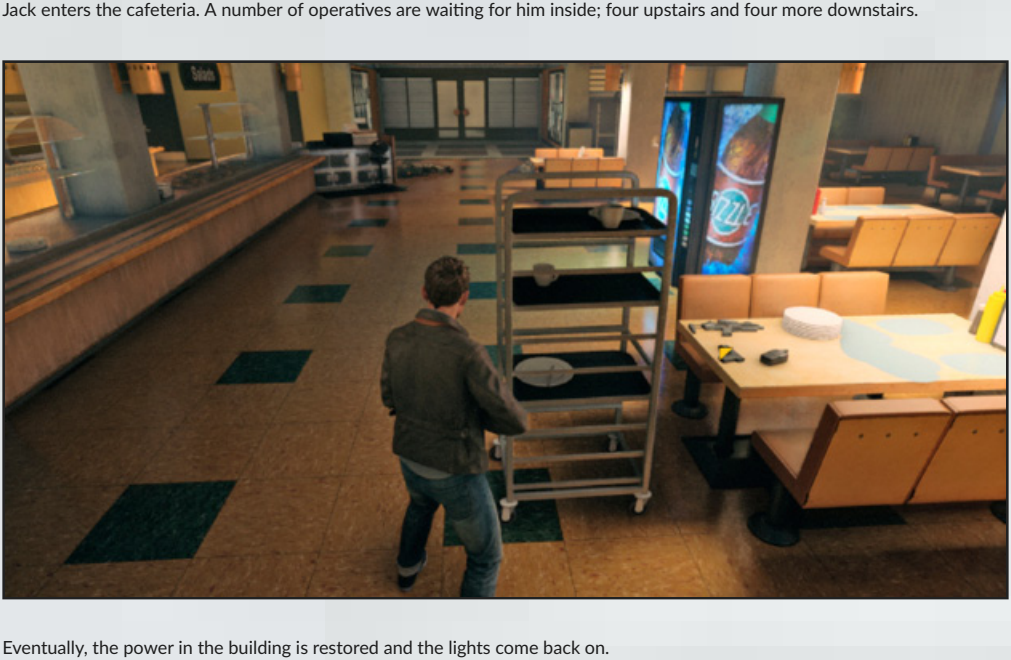
As he comes to the end of the corridor, Jack reaches the entrance to the MacDonald Cafeteria. He knows that it's urgent to reach the library, before the Monarch henchmen harm his brother.



As Jack goes to open the door. The sound of an explosion is heard and the lights in the building go out. He approaches the door and opens it. Walk to the large window in the corridor to observe an explosion outside.



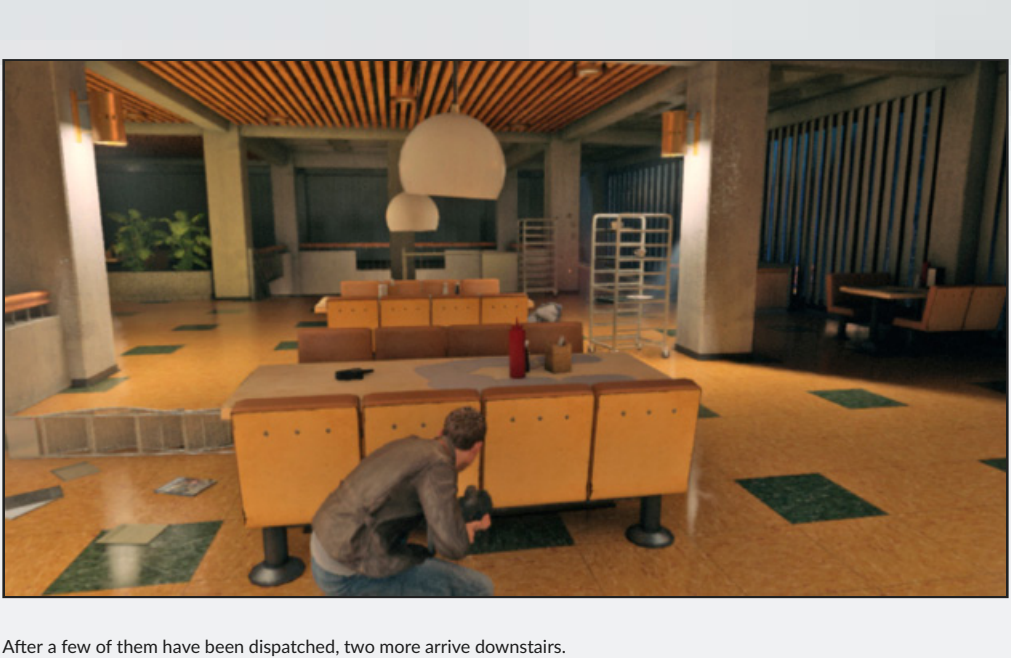
Jack enters the cafeteria. A number of operatives are waiting for him inside; four upstairs and four more downstairs.



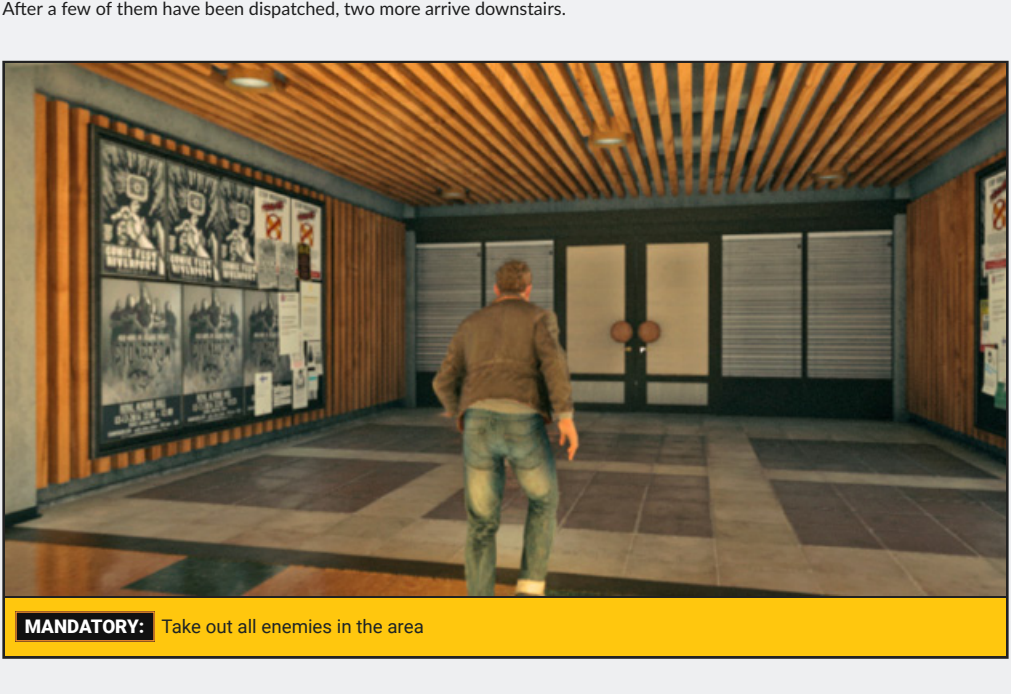
Eventually, the power in the building is restored and the lights come back on.

HINT

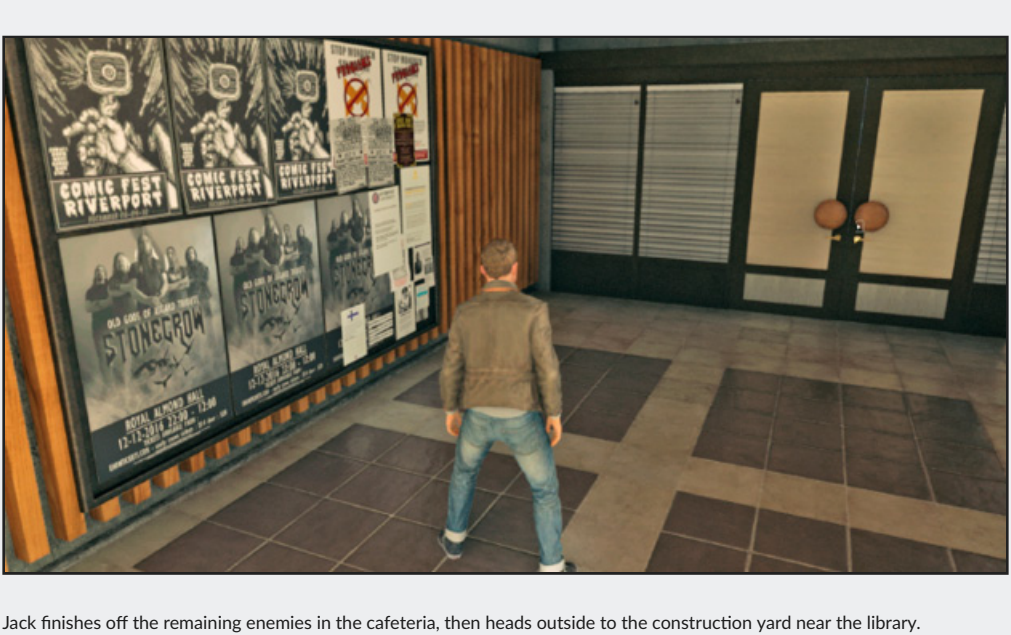
There is a Heavy Pistol on one of the tables downstairs, near a tray rack.



After a few of them have been dispatched, two more arrive downstairs.



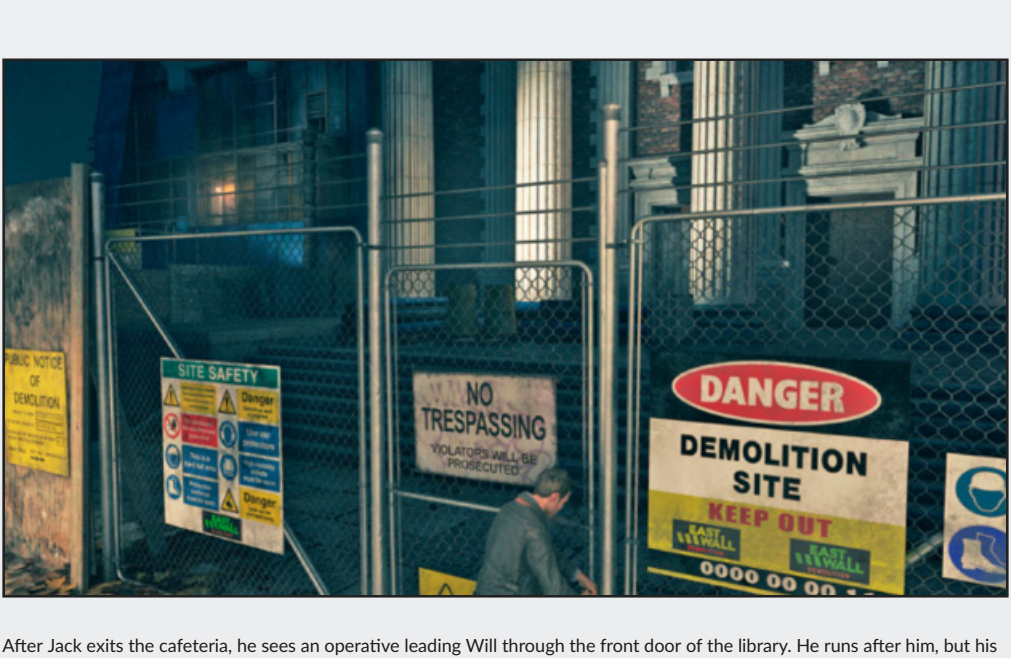
MANDATORY: Take out all enemies in the area



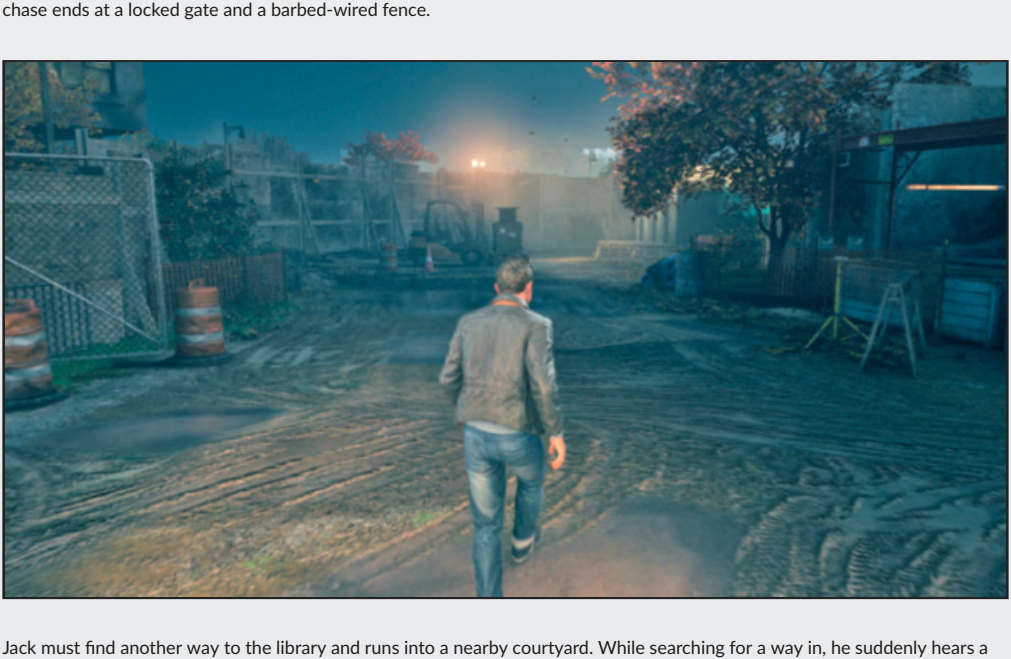
Jack finishes off the remaining enemies in the cafeteria, then heads outside to the construction yard near the library.

HINT

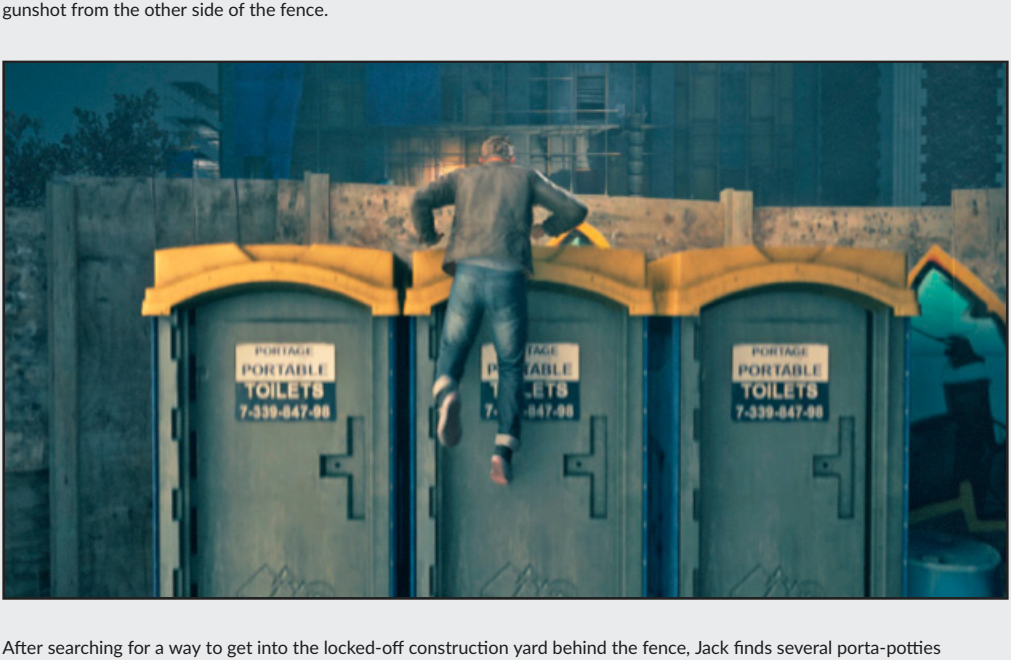
Just before exiting, check out the Stonecrow concert posters on the cafeteria bulletin board.



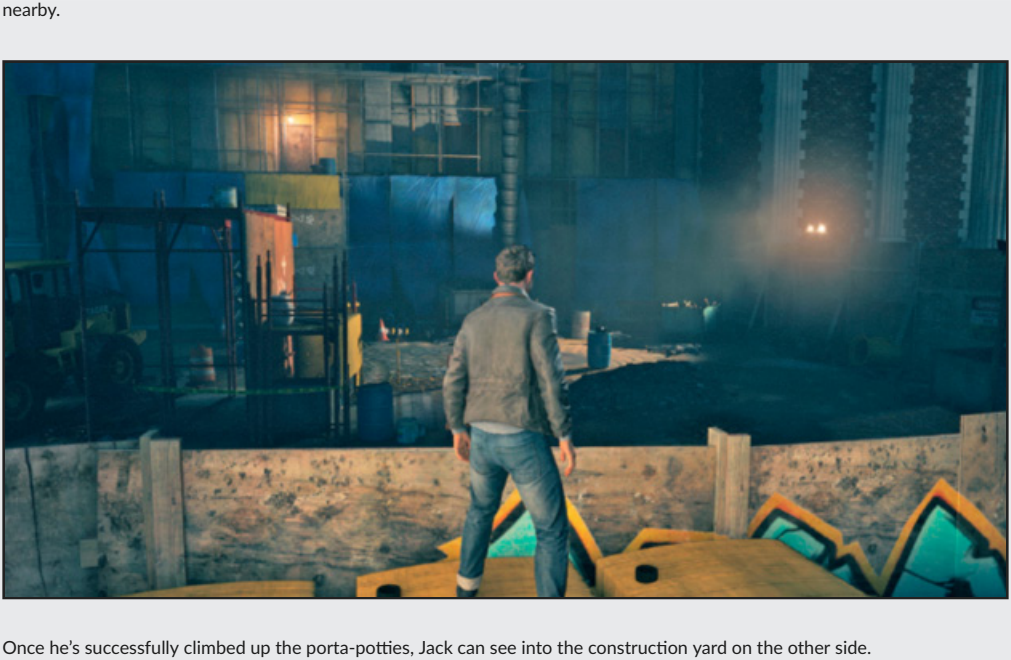
After Jack exits the cafeteria, he sees an operative leading Will through the front door of the library. He runs after him, but his chase ends at a locked gate and a barbed-wired fence.



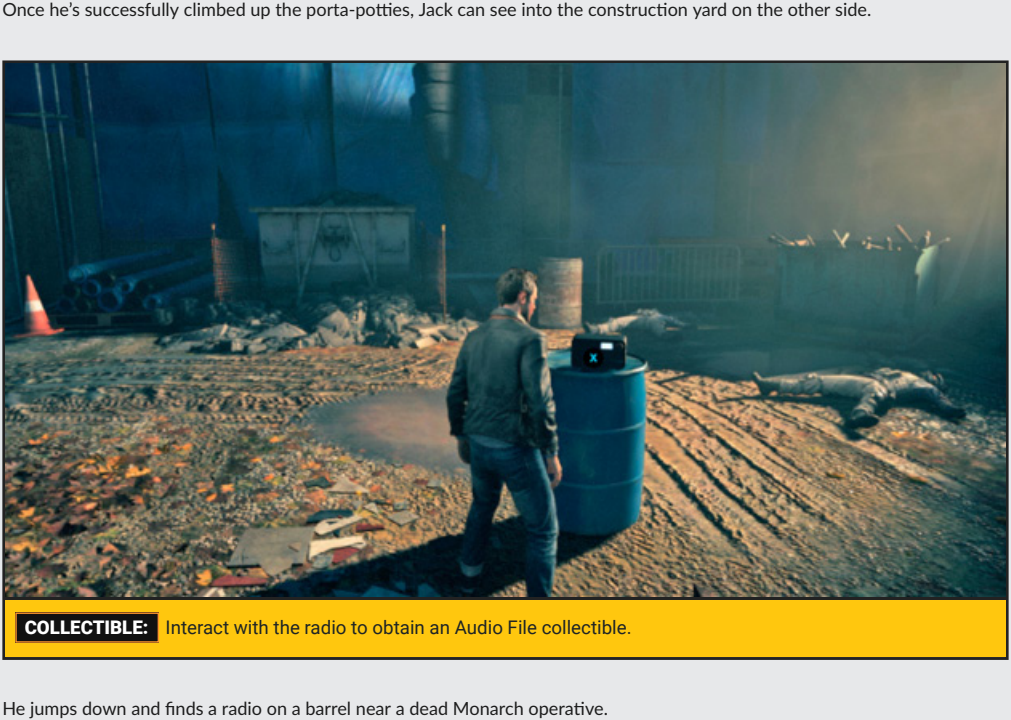
Jack must find another way to the library and runs into a nearby courtyard. While searching for a way in, he suddenly hears a gunshot from the other side of the fence.



After searching for a way to get into the locked-off construction yard behind the fence, Jack finds several porta-potties nearby.

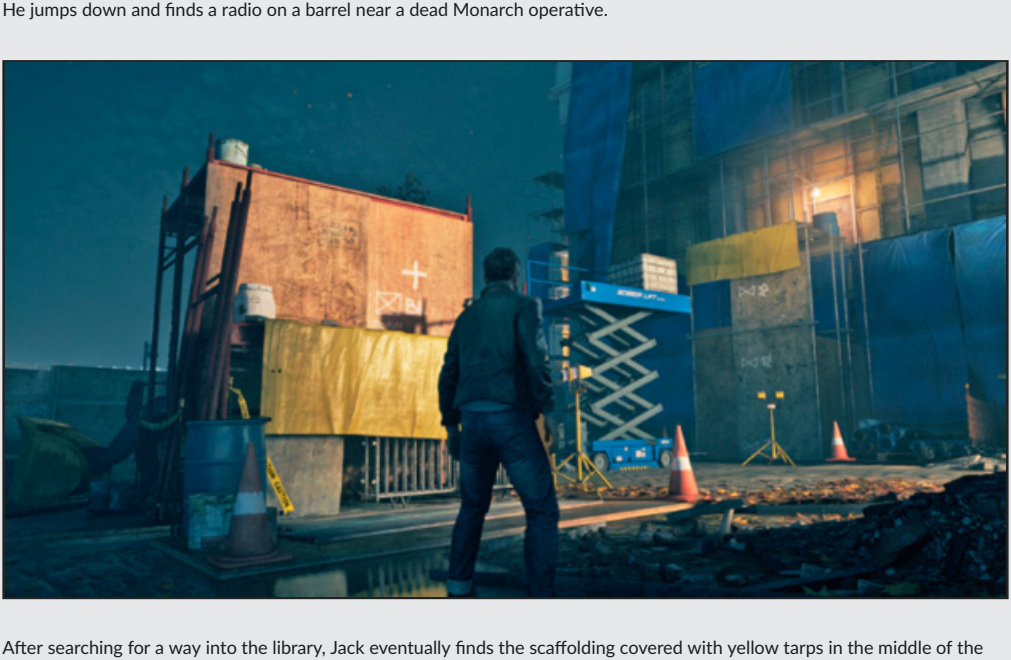


Once he's successfully climbed up the porta-potties, Jack can see into the construction yard on the other side.

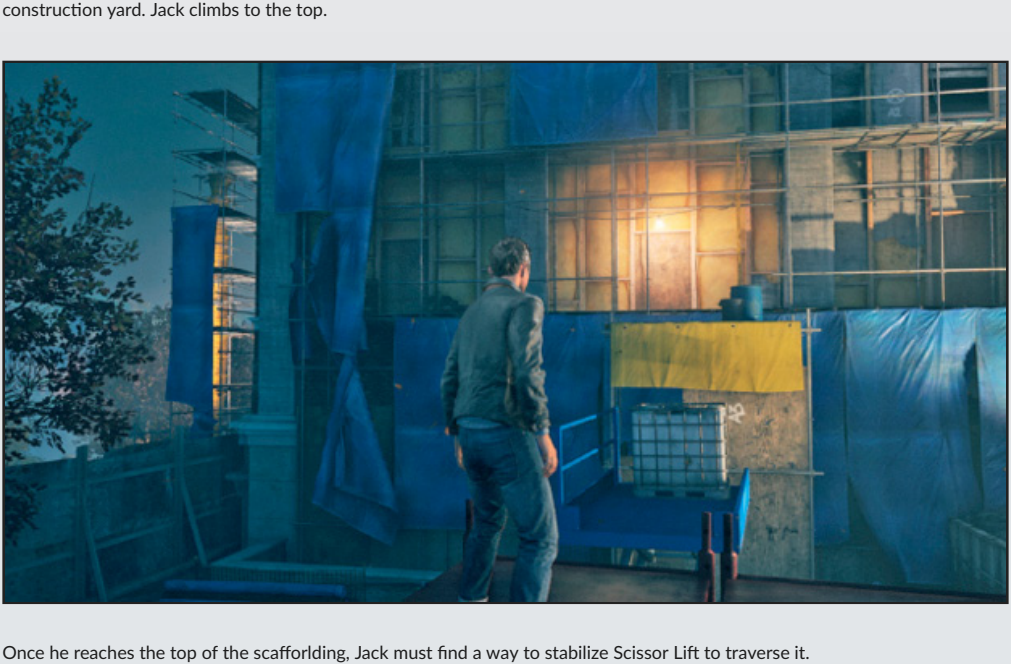


COLLECTIBLE: Interact with the radio to obtain an Audio File collectible.

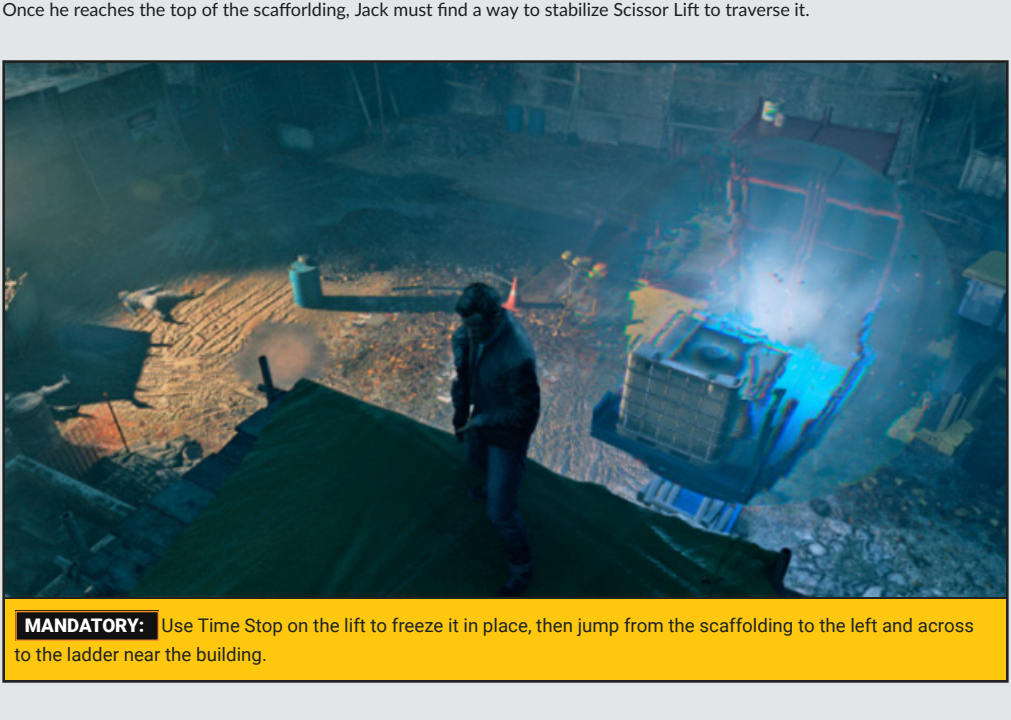
He jumps down and finds a radio on a barrel near a dead Monarch operative.



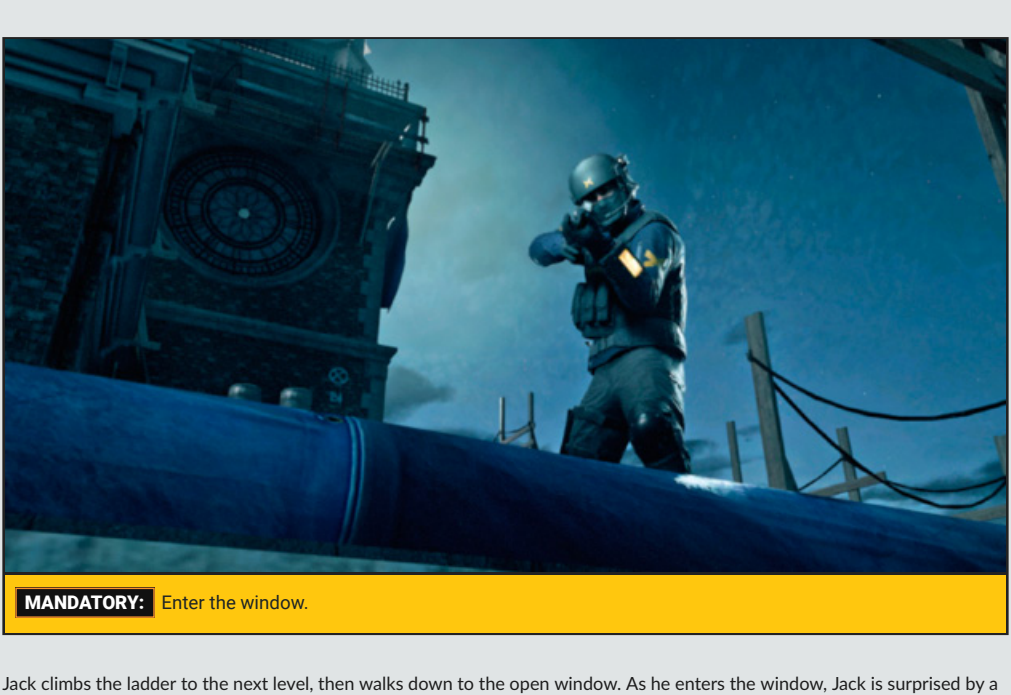
After searching for a way into the library, Jack eventually finds the scaffolding covered with yellow tarps in the middle of the construction yard. Jack climbs to the top.



Once he reaches the top of the scafforlding, Jack must find a way to stabilize Scissor Lift to traverse it.

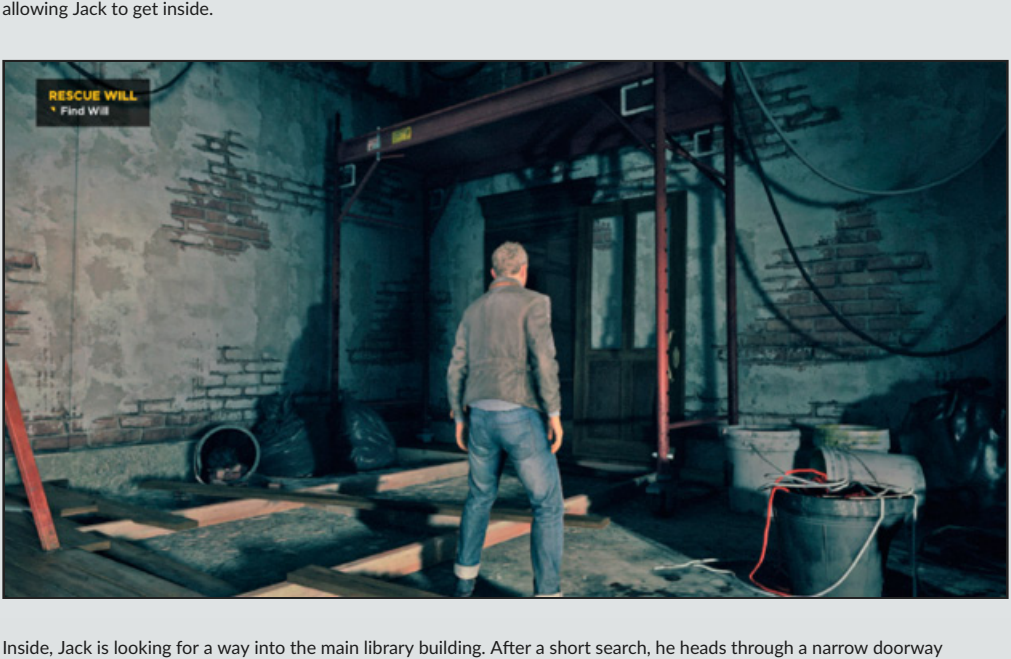


MANDATORY: Use Time Stop on the lift to freeze it in place, then jump from the scaffolding to the left and across to the ladder near the building.

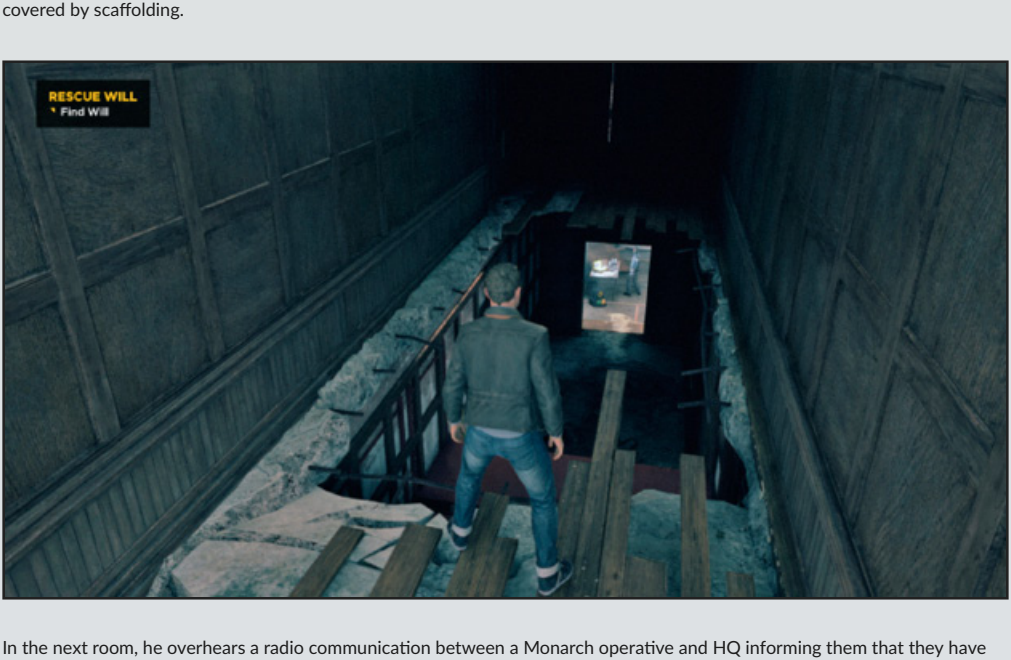


MANDATORY: Enter the window.

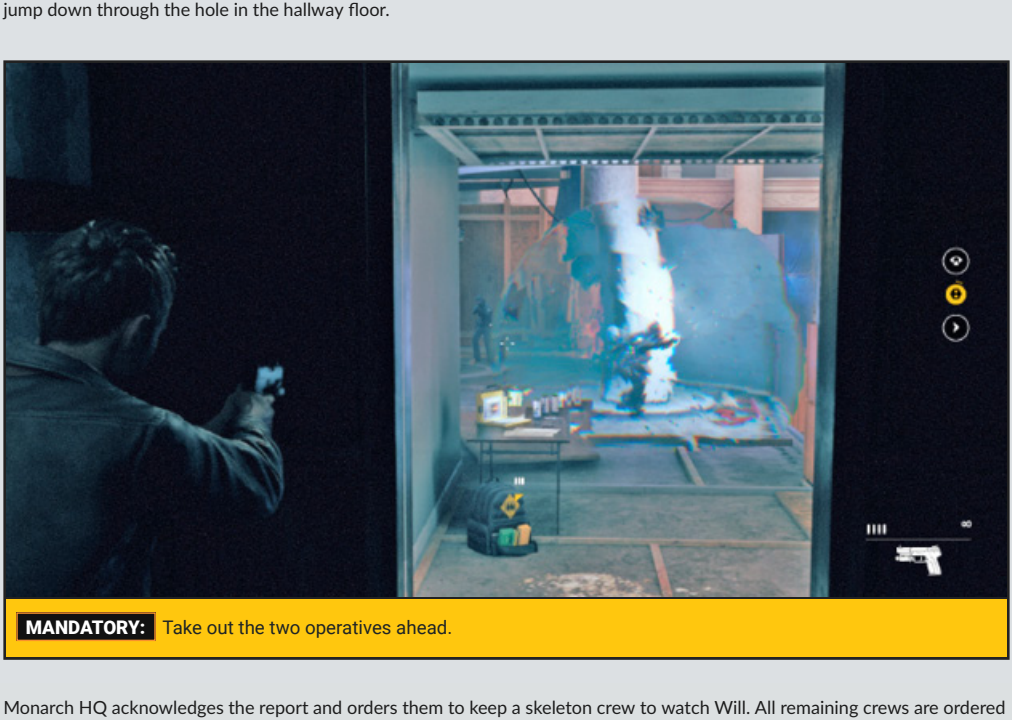
Jack climbs the ladder to the next level, then walks down to the open window. As he enters the window, Jack is surprised by a Monarch operative on the rooftop after a Monarch helicopter passes by, but a mystery stranger takes the operative out, allowing Jack to get inside.



Inside, Jack is looking for a way into the main library building. After a short search, he heads through a narrow doorway covered by scaffolding.

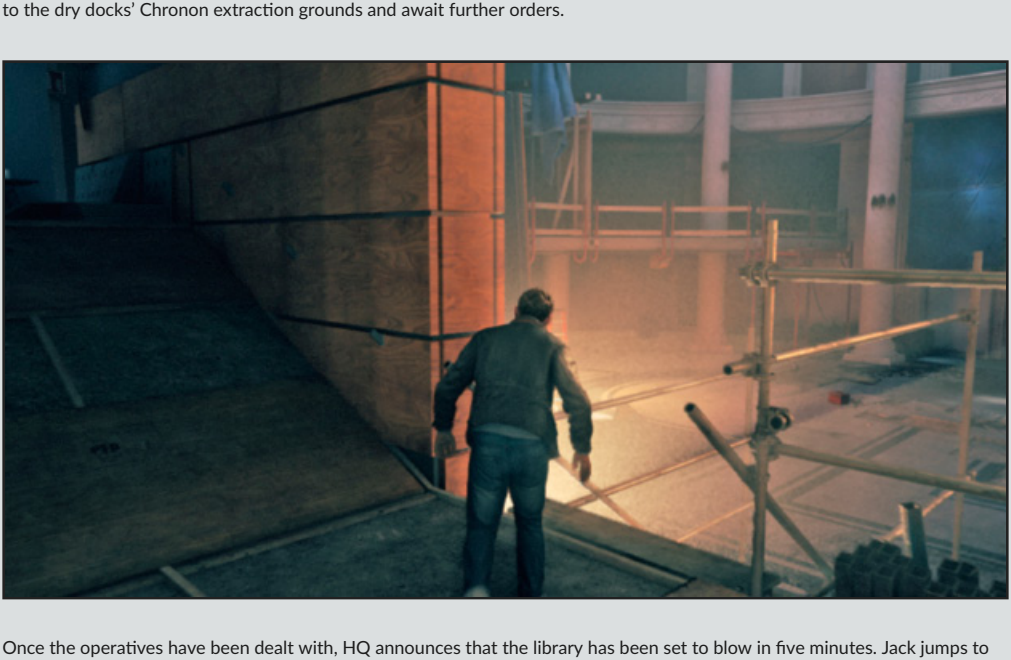


In the next room, he overhears a radio communication between a Monarch operative and HQ informing them that they have William Joyce in the libary and are awaiting orders. Another operative is wondering where Jack is. Hearing that, Jack decides to jump down through the hole in the hallway floor.

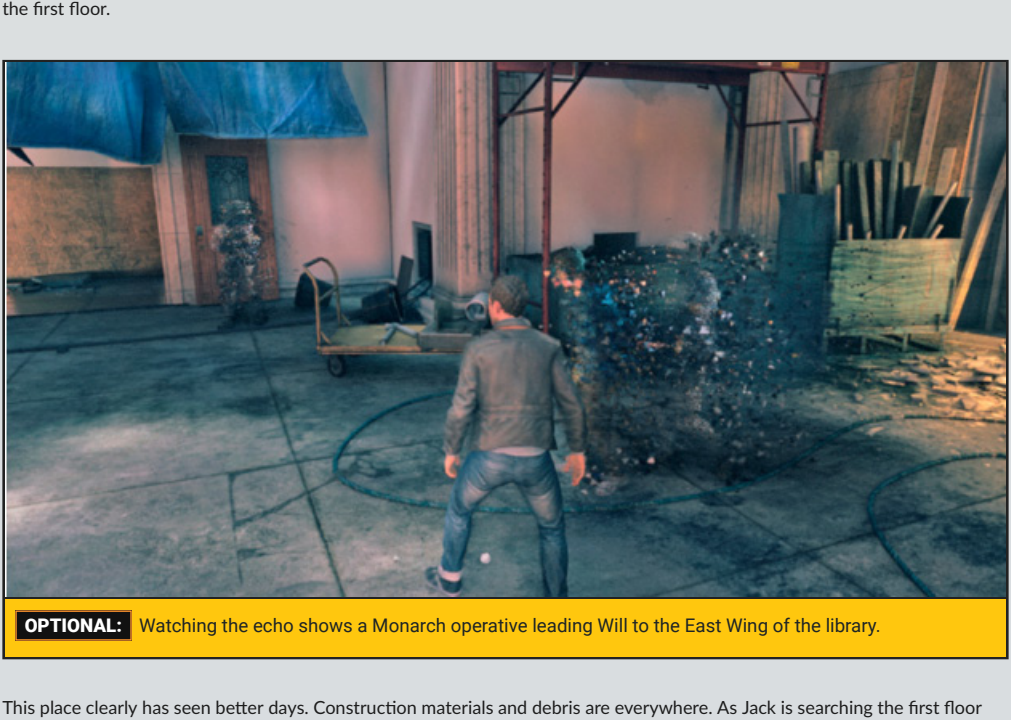


MANDATORY: Take out the two operatives ahead.

Monarch HQ acknowledges the report and orders them to keep a skeleton crew to watch Will. All remaining crews are ordered to the dry docks' Chronon extraction grounds and await further orders.

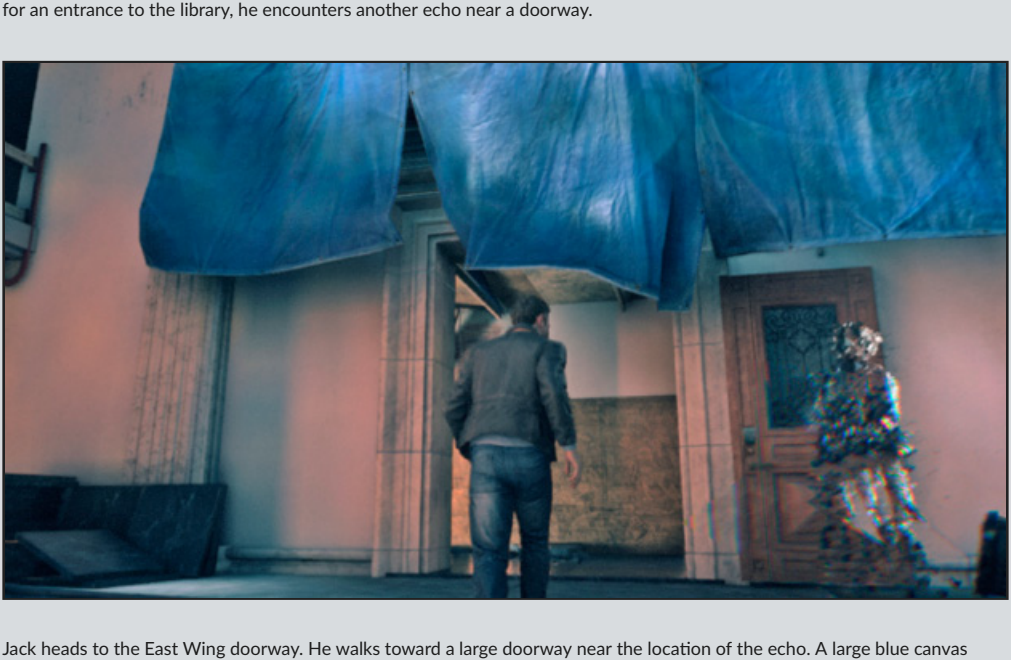


Once the operatives have been dealt with, HQ announces that the library has been set to blow in five minutes. Jack jumps to the first floor.

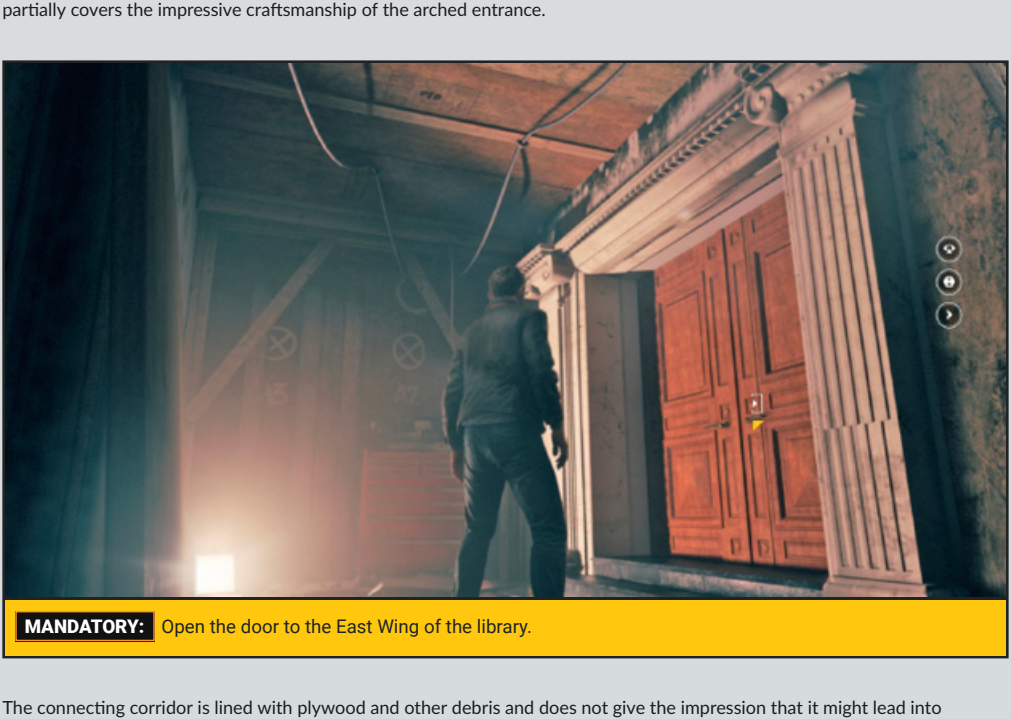


OPTIONAL: Watching the echo shows a Monarch operative leading Will to the East Wing of the library.

This place clearly has seen better days. Construction materials and debris are everywhere. As Jack is searching the first floor for an entrance to the library, he encounters another echo near a doorway.

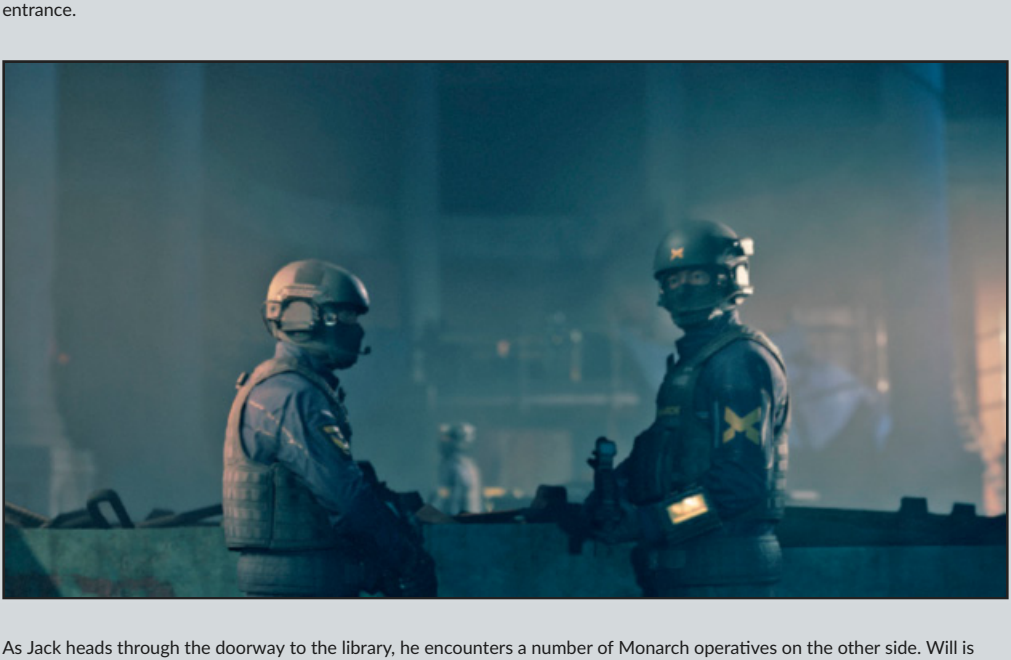


Jack heads to the East Wing doorway. He walks toward a large doorway near the location of the echo. A large blue canvas partially covers the impressive craftsmanship of the arched entrance.

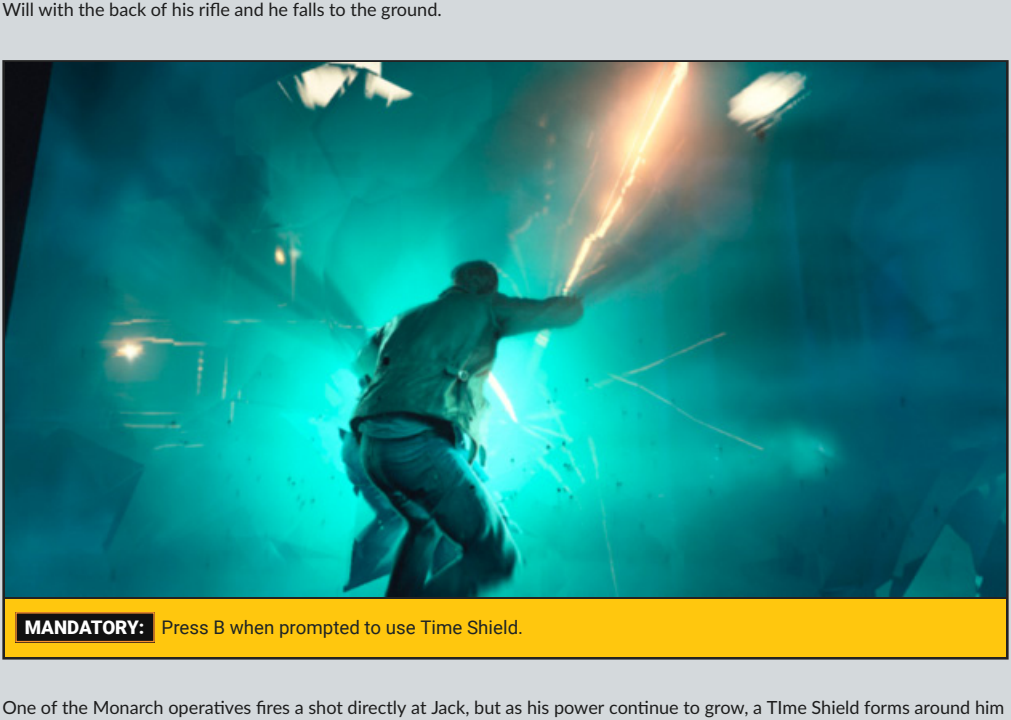


MANDATORY: Open the door to the East Wing of the library.

The connecting corridor is lined with plywood and other debris and does not give the impression that it might lead into anything as impressive as a classic university library, but after a few moments, Jack reaches a beautiful and imposing entrance.

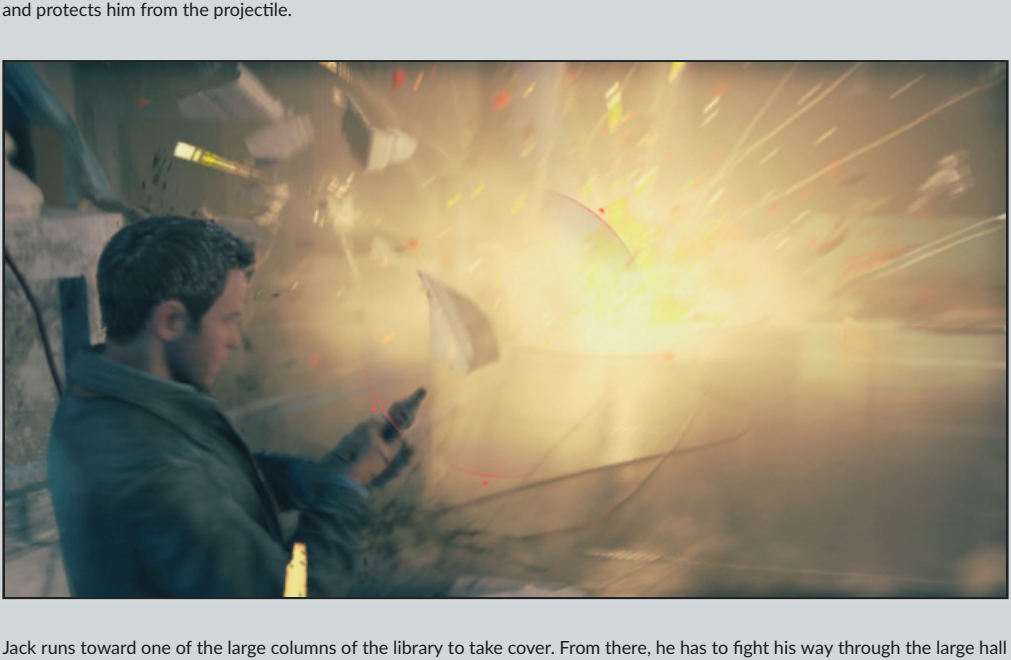


As Jack heads through the doorway to the library, he encounters a number of Monarch operatives on the other side. Will is being held at the opposite end of the room. Will screams a warning and tells Jack to run, but one of the Monarch guards hits Will with the back of his rifle and he falls to the ground.



MANDATORY: Press B when prompted to use Time Shield.

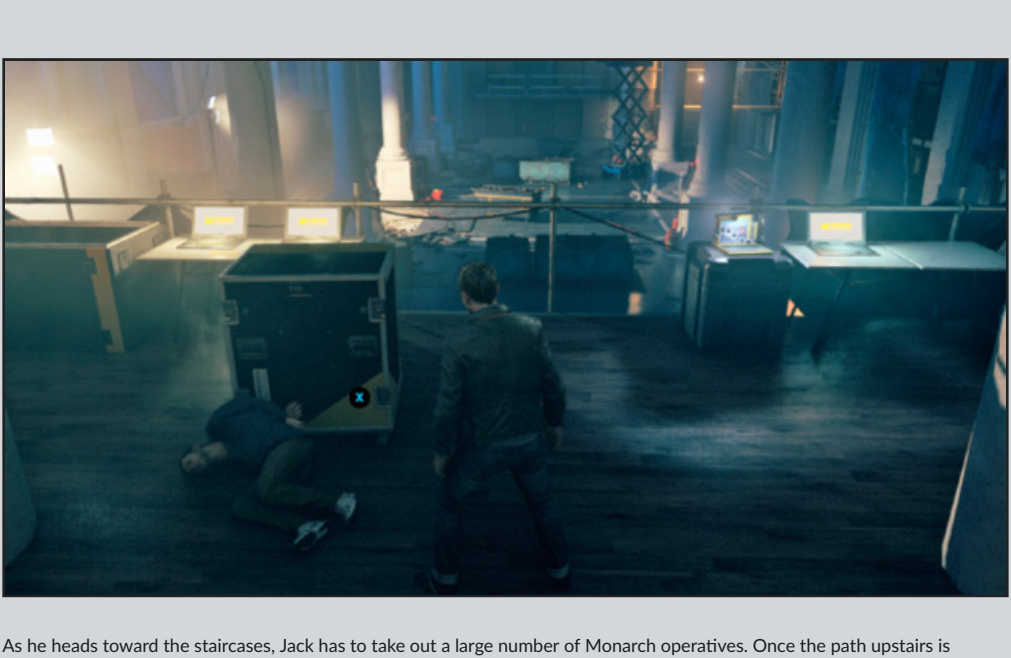
One of the Monarch operatives fires a shot directly at Jack, but as his power continue to grow, a TIme Shield forms around him and protects him from the projectile.



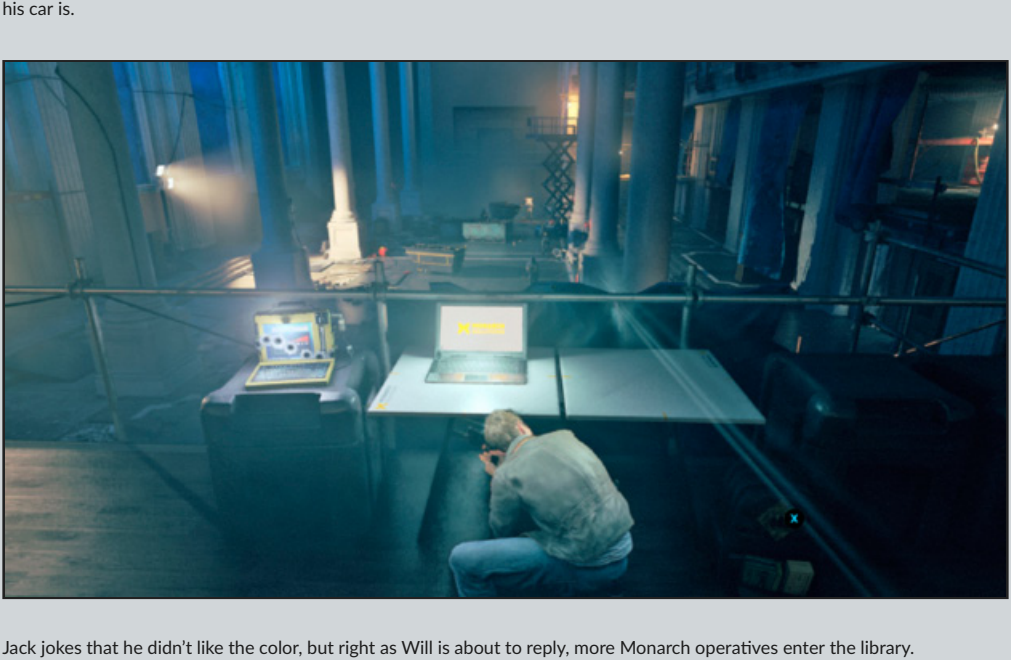
Jack runs toward one of the large columns of the library to take cover. From there, he has to fight his way through the large hall to get to his brother.

HINT

Explosive barrels litter the ground in the East Wing. Use them to your advantage, but be careful!



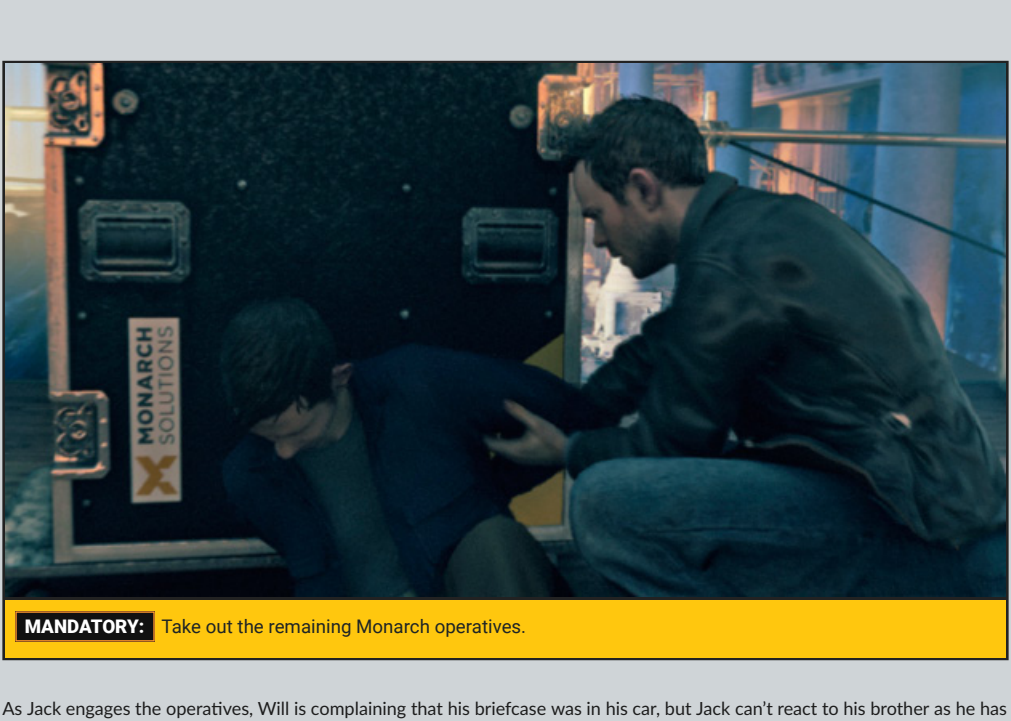
As he heads toward the staircases, Jack has to take out a large number of Monarch operatives. Once the path upstairs is cleared, Jack approaches Will. Despite being hit in the head, Will immediately tells Jack that they have to hurry and asks where his car is.



Jack jokes that he didn't like the color, but right as Will is about to reply, more Monarch operatives enter the library.

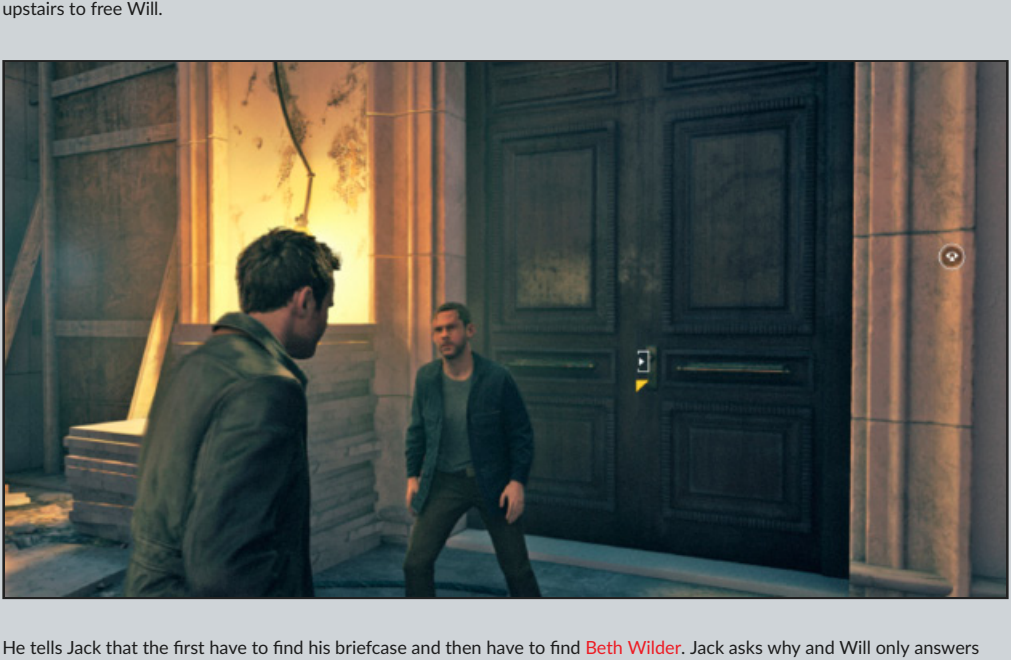
HINT

There's an ammo crate near Will. Use it to refill on ammo for the next wave of Monarch operatives.

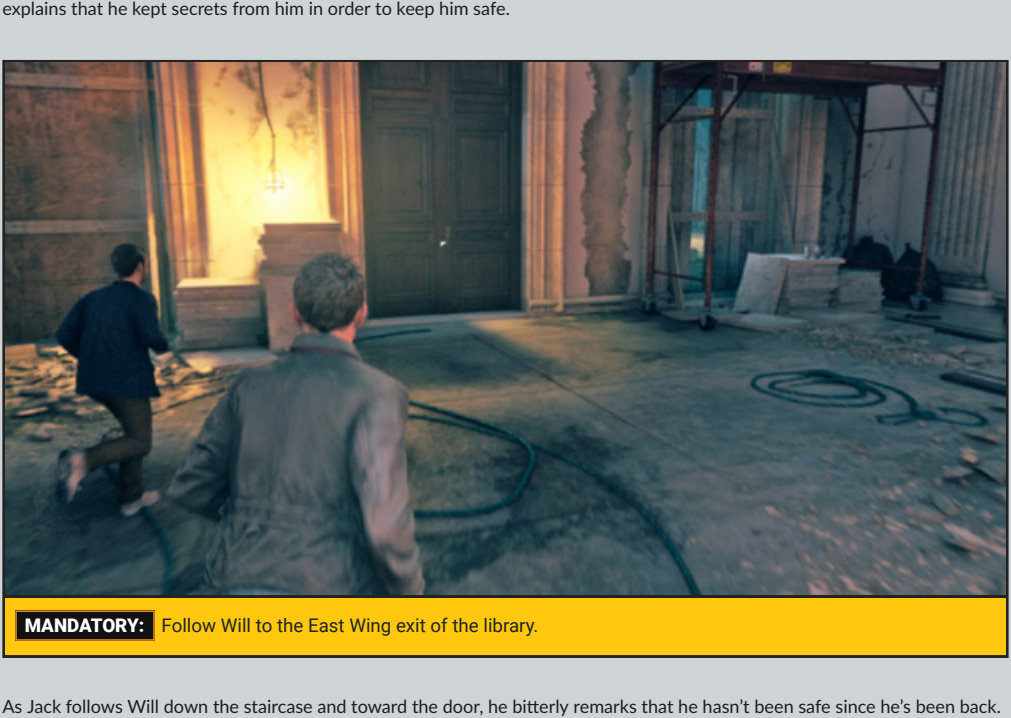


MANDATORY: Take out the remaining Monarch operatives.

As Jack engages the operatives, Will is complaining that his briefcase was in his car, but Jack can't react to his brother as he has his hands full fighting off another wave of Monarch operatives. After the last operative has been eliminated, Jack runs back upstairs to free Will.

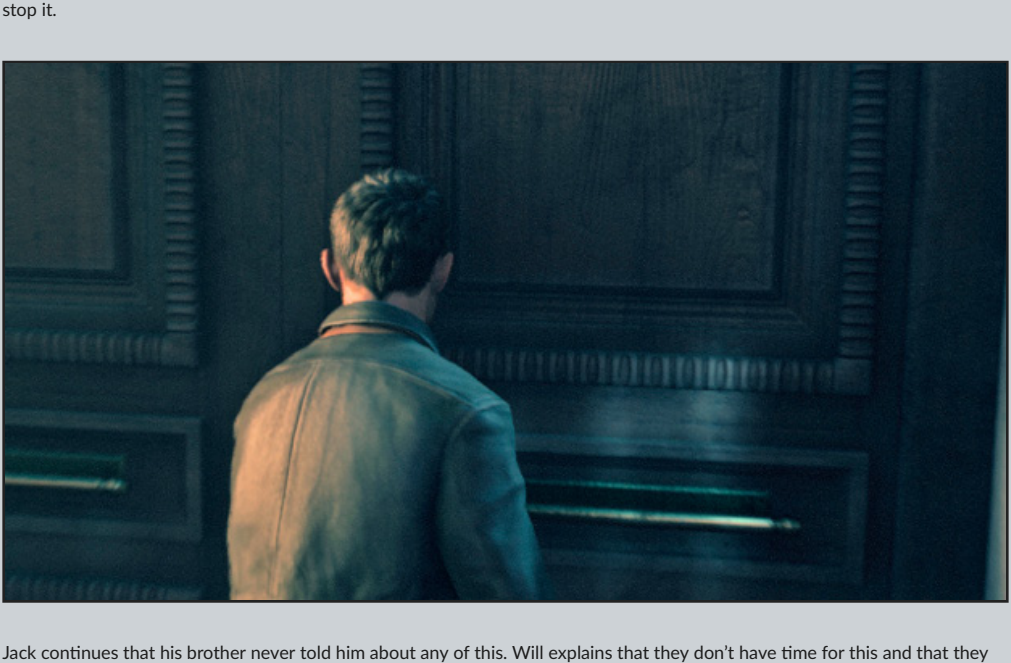


He tells Jack that the first have to find his briefcase and then have to find Beth Wilder. Jack asks why and Will only answers that she knows about the Fracture and that he trusts her. Jack complains that Will should have trusted him, but his brother explains that he kept secrets from him in order to keep him safe.

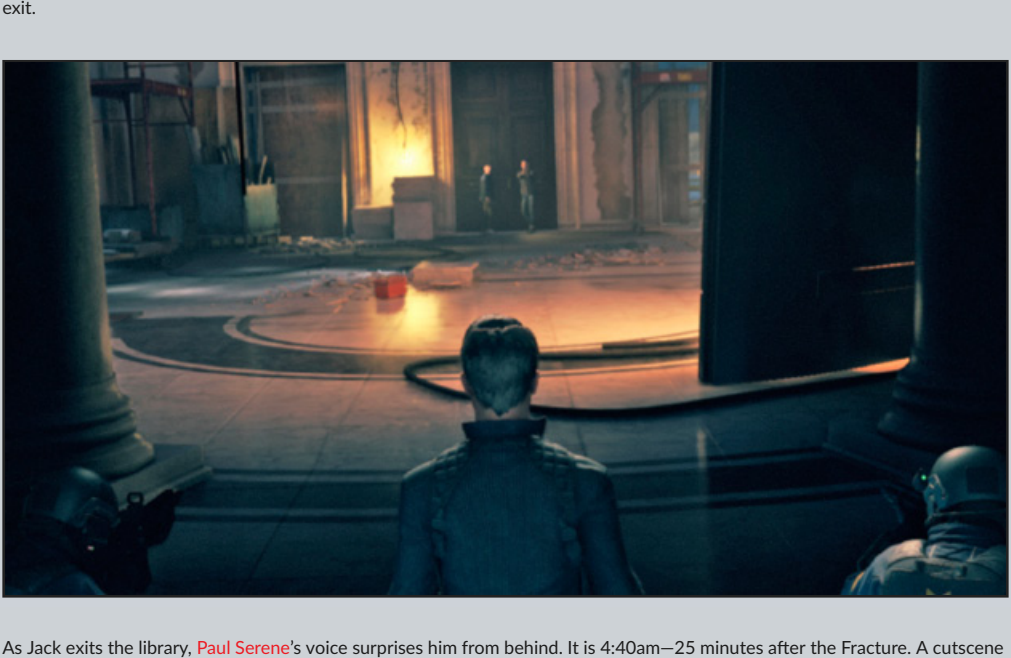


MANDATORY: Follow Will to the East Wing exit of the library.

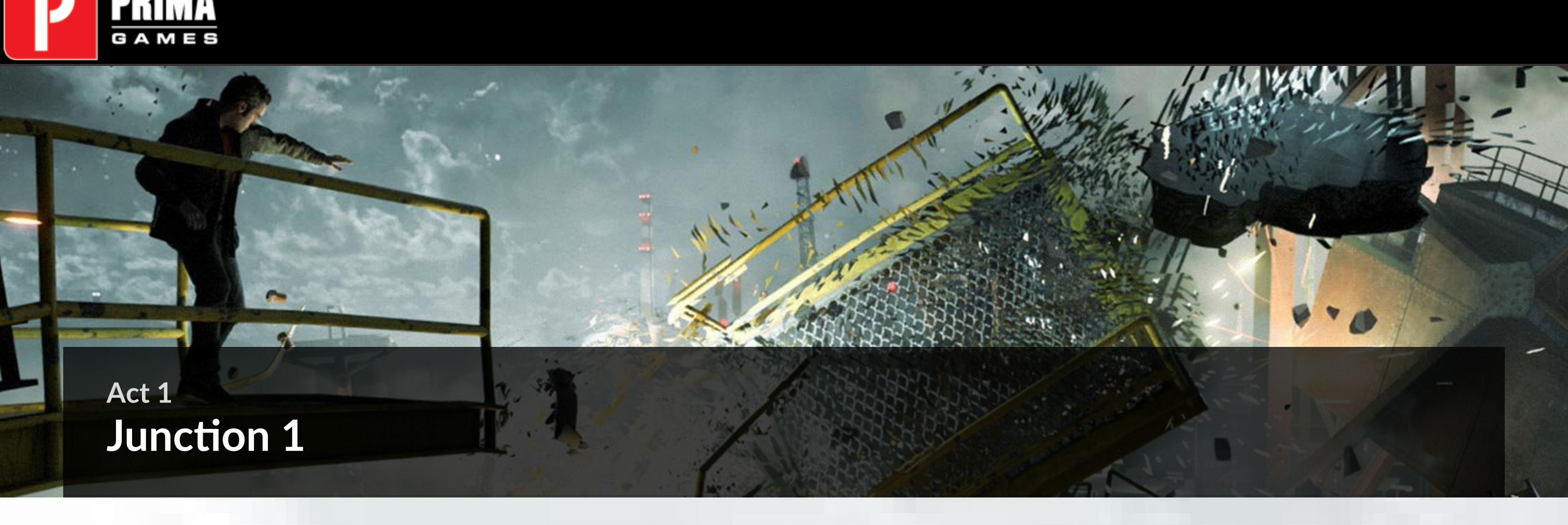
As Jack follows Will down the staircase and toward the door, he bitterly remarks that he hasn't been safe since he's been back. Will maintains that this isn't his fault—and that Beth warned him this would happen—and that he did everything in his power to stop it.



Jack continues that his brother never told him about any of this. Will explains that they don't have time for this and that they need to get out before more of them show up. Jack and Will continue their escape through the library and finally reach the exit.



As Jack exits the library, Paul Serene's voice surprises him from behind. It is 4:40am—25 minutes after the Fracture. A cutscene plays in which Paul and Will argue about what's at stake. Paul explains that nobody can change what's coming—that he has been trying to stop this for 17 years. Will tells him that he has built a device that can stop it, but Paul does not listen. He orders the library destruction and Will is buried under the falling debris.



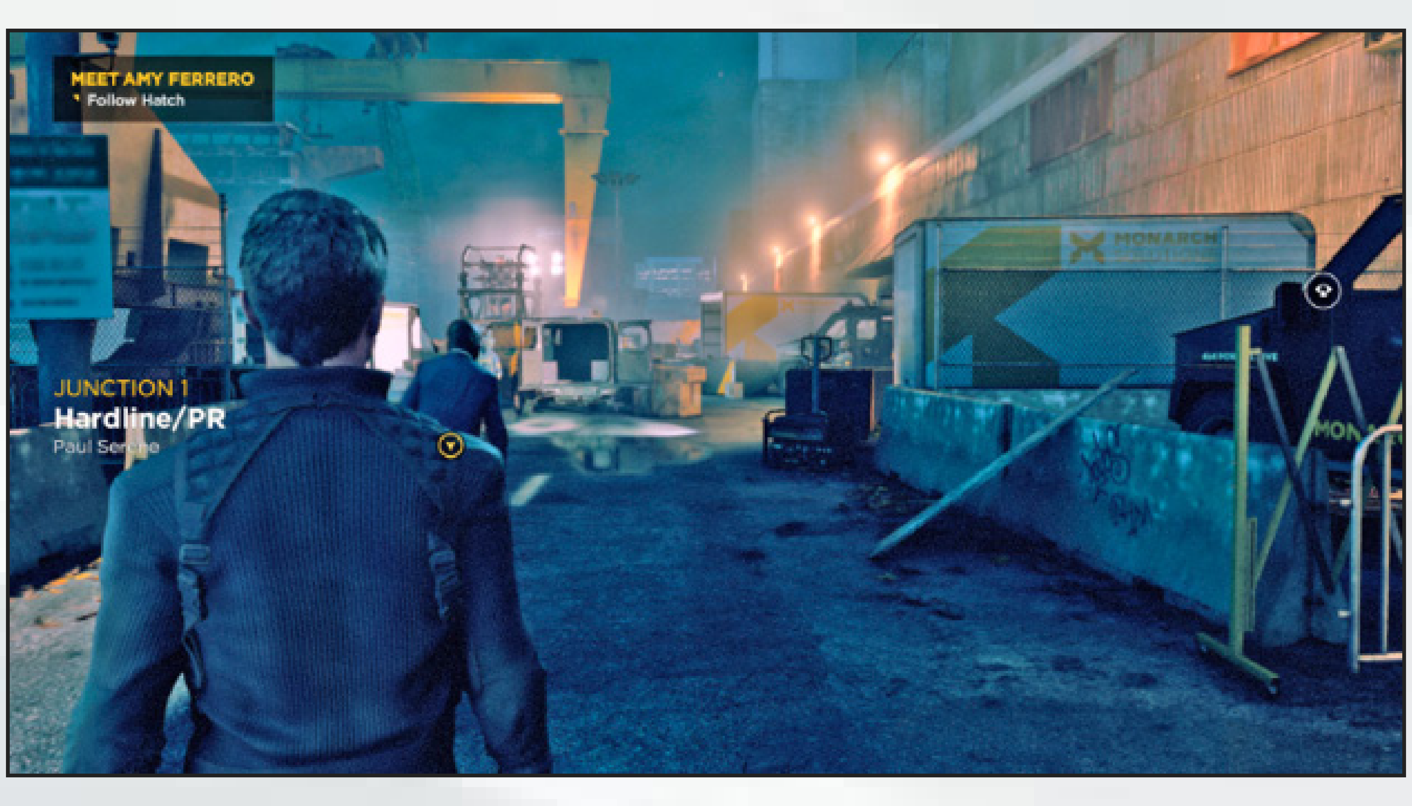
Act 1

Junction 1

JUNCTION 1

In the aftermath of Monarch's operation at the Riverport University, Paul Serene meets his right-hand man and the public face of Monarch, Martin Hatch, at the drydocks, where Monarch has established a presence years ago. Monarch is busy preparing to transport the Time Machine core they stole from the Project Promenade lab at the university to Monarch HQ, but there's another matter for Serene to handle: how to deal with the witnesses to Monarch's activities at the university. He can either choose a hardline approach, killing all witnesses and denying that anything ever happened, or a PR solution, in which they spin the events into a tale of Monarch heroically intervening when an activist protest turns into terrorist action, led by Jack Joyce.

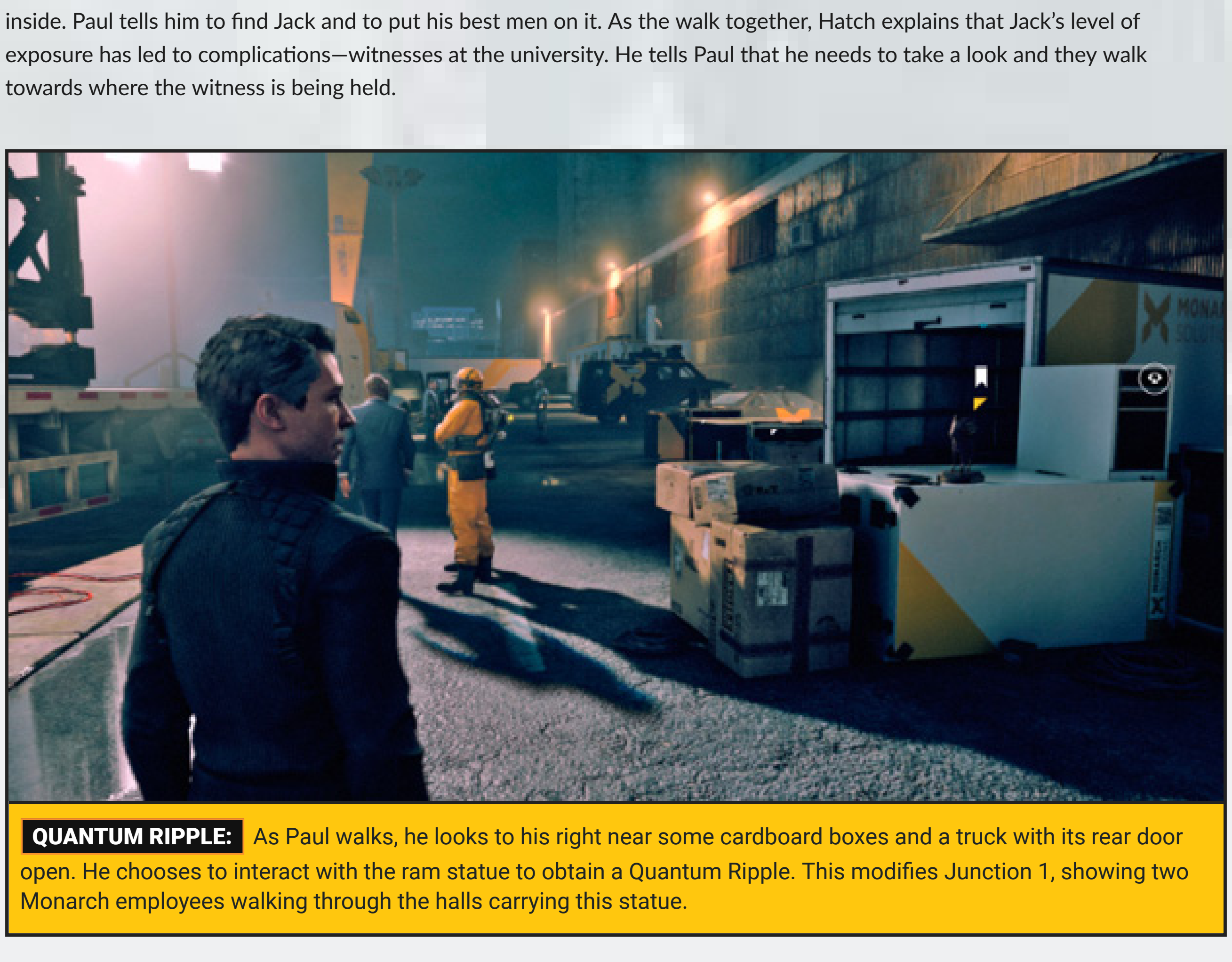
Chronon Sources	0
Intel	0
Collectibles	2
Quantum Ripples	1



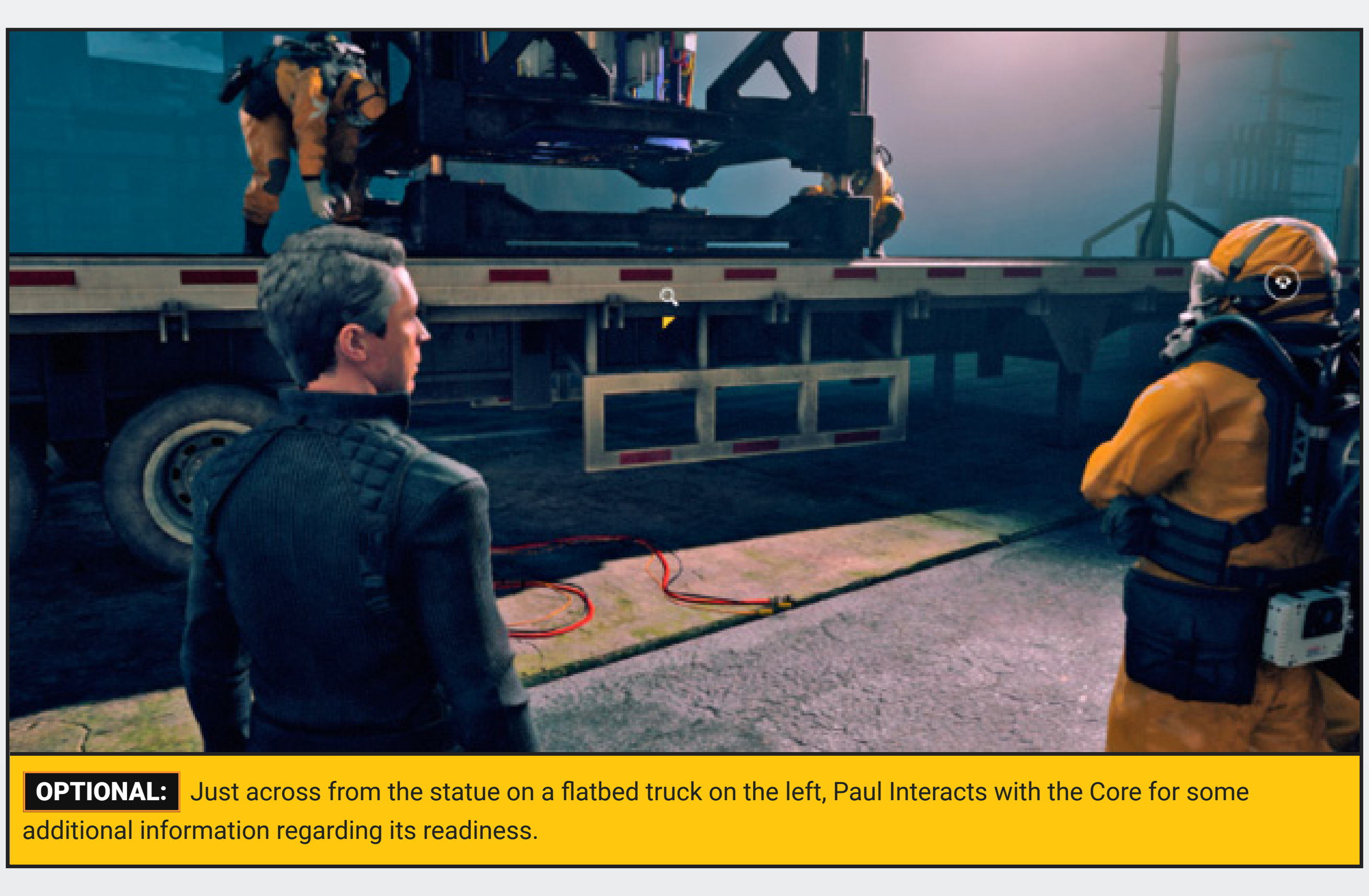
Following the cutscene, a Junction plays. It is 5:02 AM, October 10, 2016—25 hours after the Fracture in time. Paul Serene is recording a voice memo in which he explains that he founded Monarch Solutions 17 years ago with a clear purpose. He is recording this as a testimony for how things must be. Meanwhile, we see Liam Burke drag the body of Jack Joyce into a van. Beth Wilder is standing nearby observing the scene. A helicopter arrives and Martin Hatch appears.

MEET AMY FERRERO
Follow Hatch

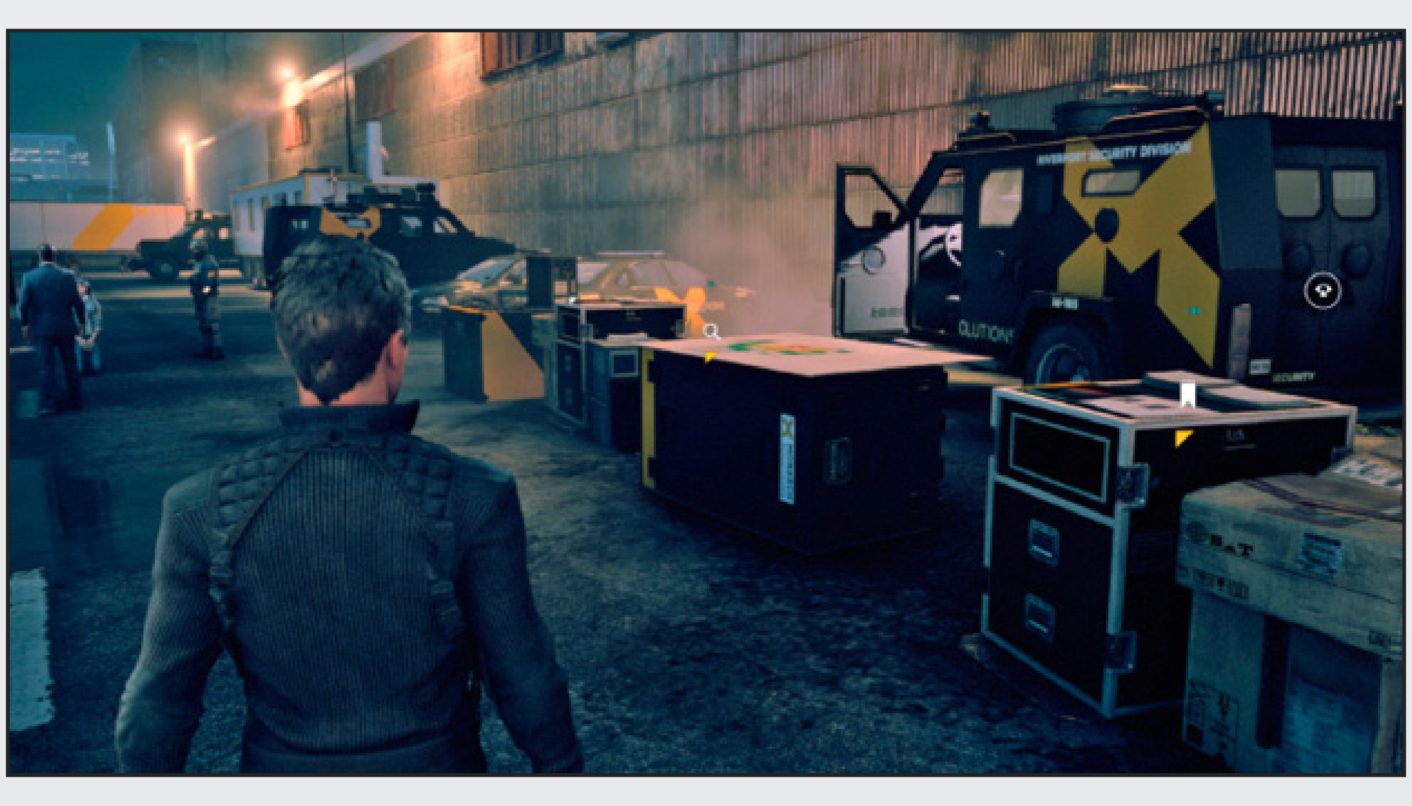
Paul Serene and Martin Hatch discuss that Jack Joyce's transport hasn't arrived yet and that they might have a traitor on the inside. Paul tells him to find Jack and to put his best men on it. As the walk together, Hatch explains that Jack's level of exposure has led to complications—witnesses at the university. He tells Paul that he needs to take a look and they walk towards where the witness is being held.



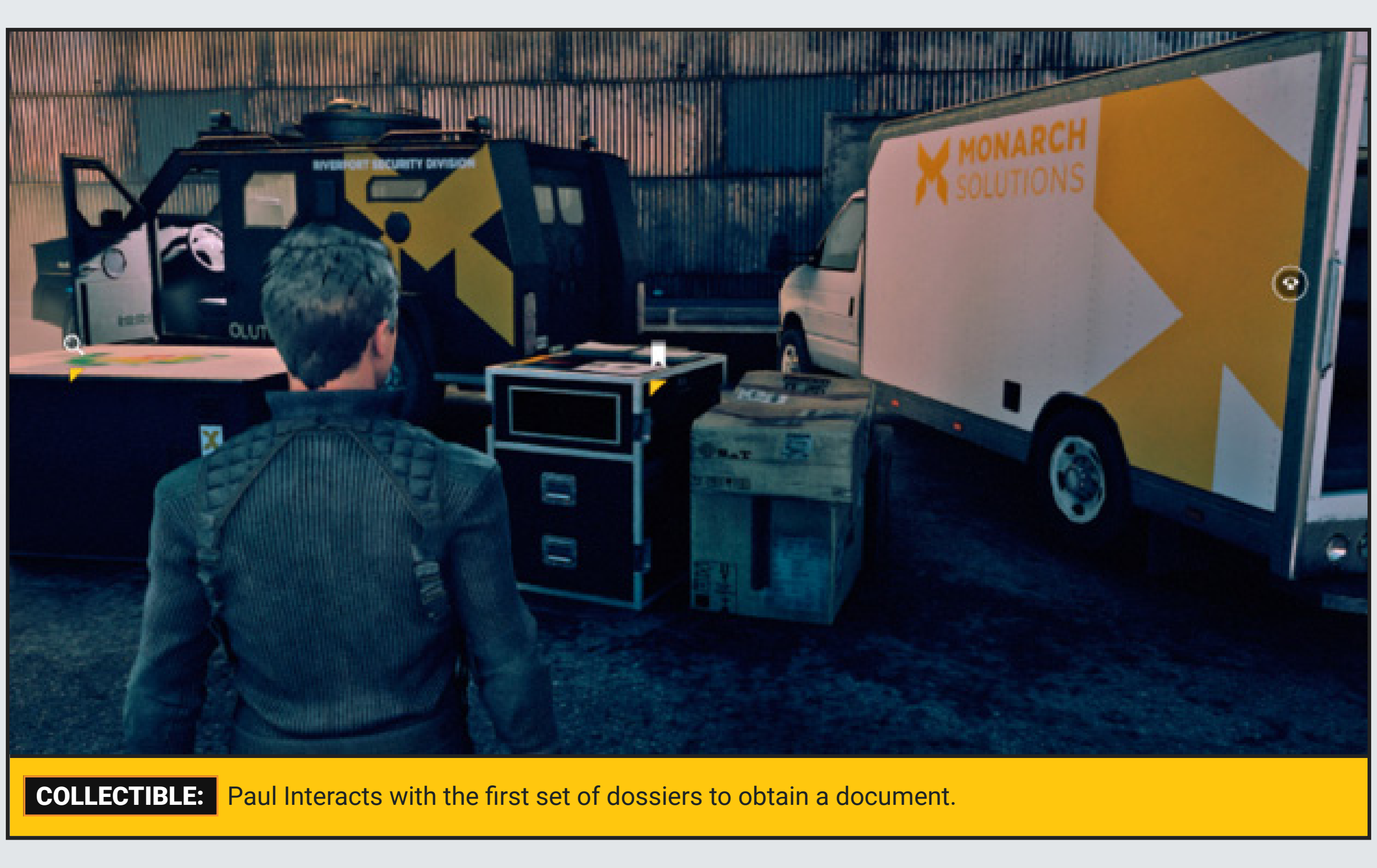
QUANTUM RIPPLE: As Paul walks, he looks to his right near some cardboard boxes and a truck with its rear door open. He chooses to interact with the ram statue to obtain a Quantum Ripple. This modifies Junction 1, showing two Monarch employees walking through the halls carrying this statue.



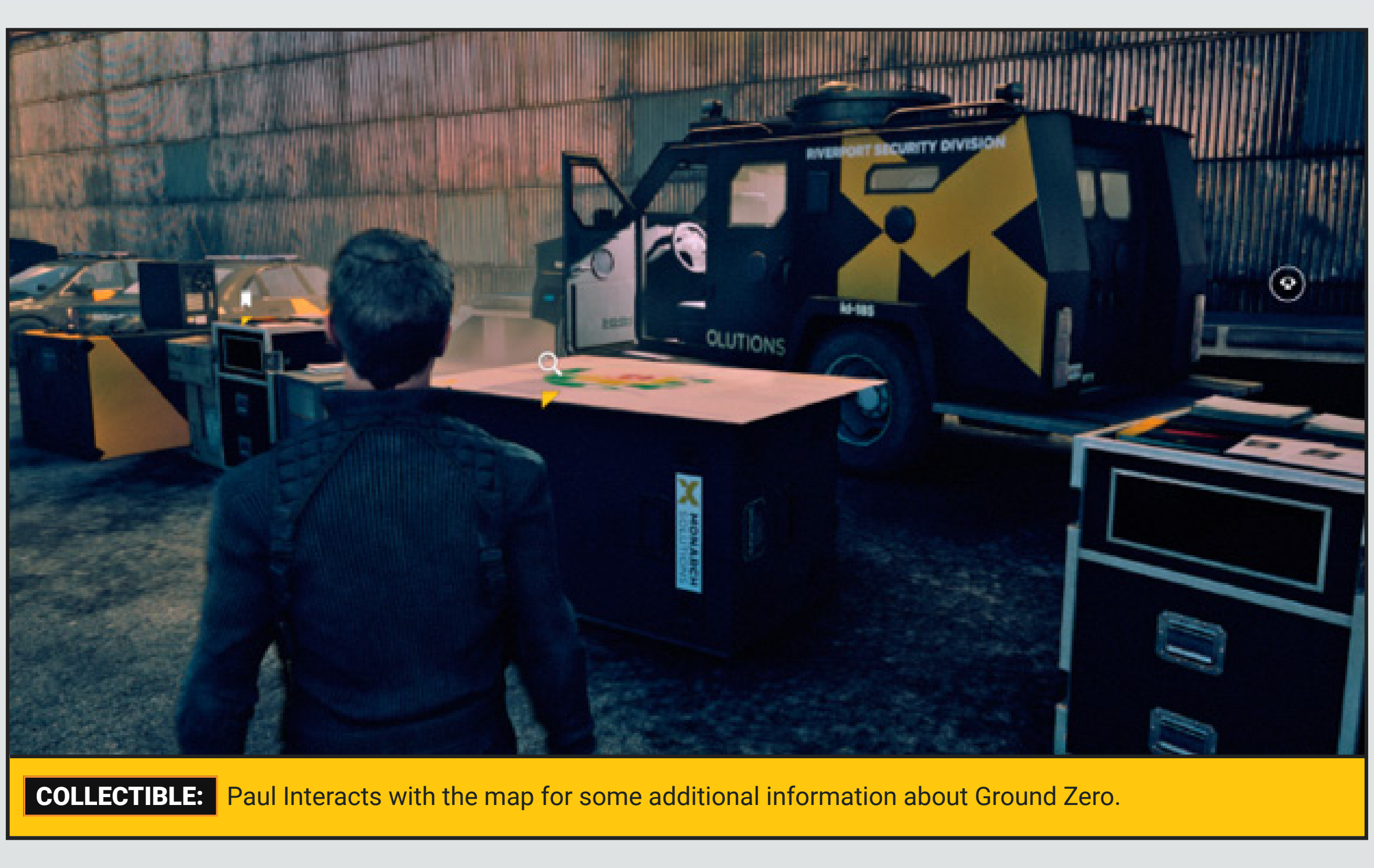
OPTIONAL: Just across from the statue on a flatbed truck on the left, Paul Interacts with the Core for some additional information regarding its readiness.



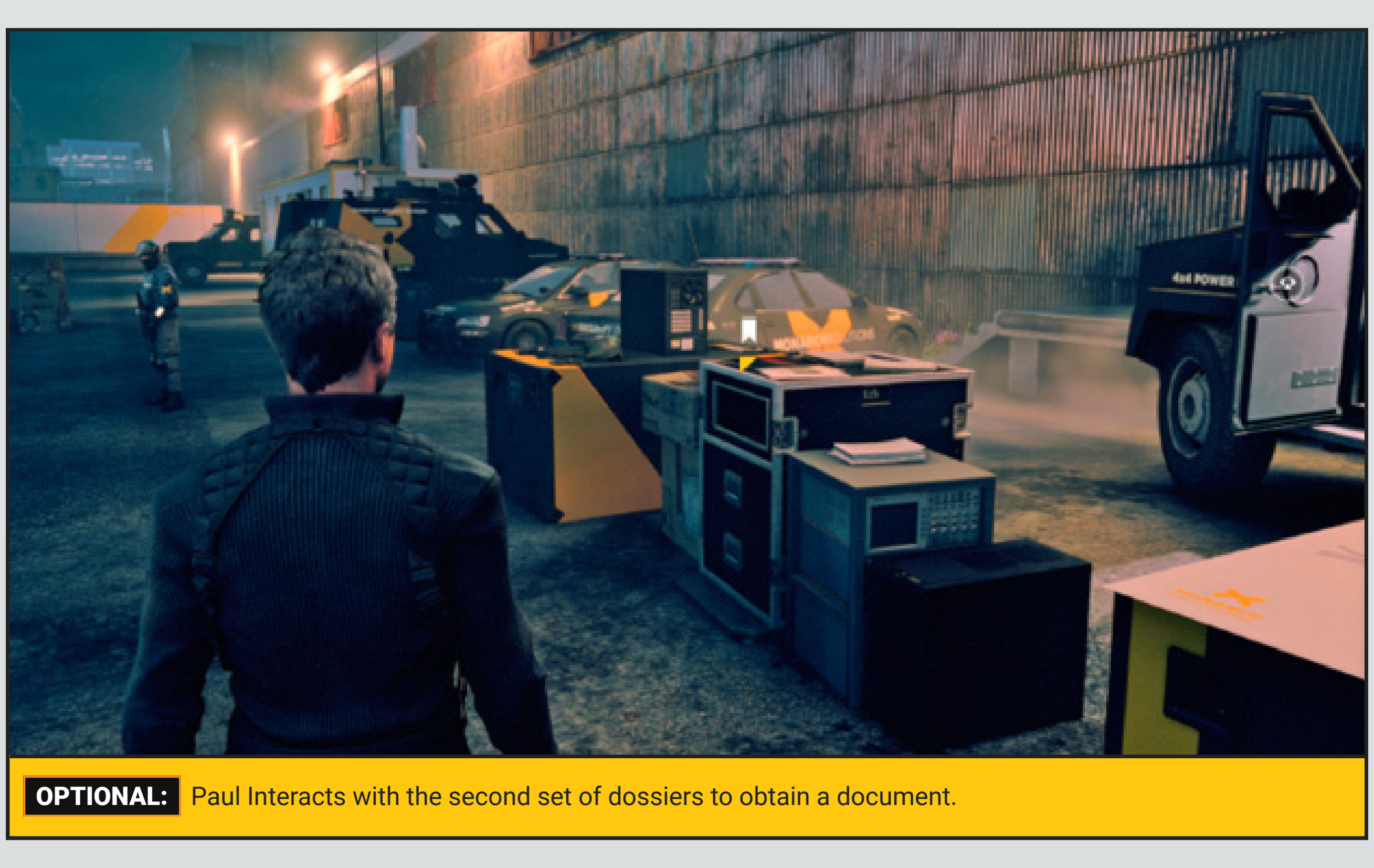
As Paul continues walking, just beyond and to the right of the core, there are three objects he can Interact with.



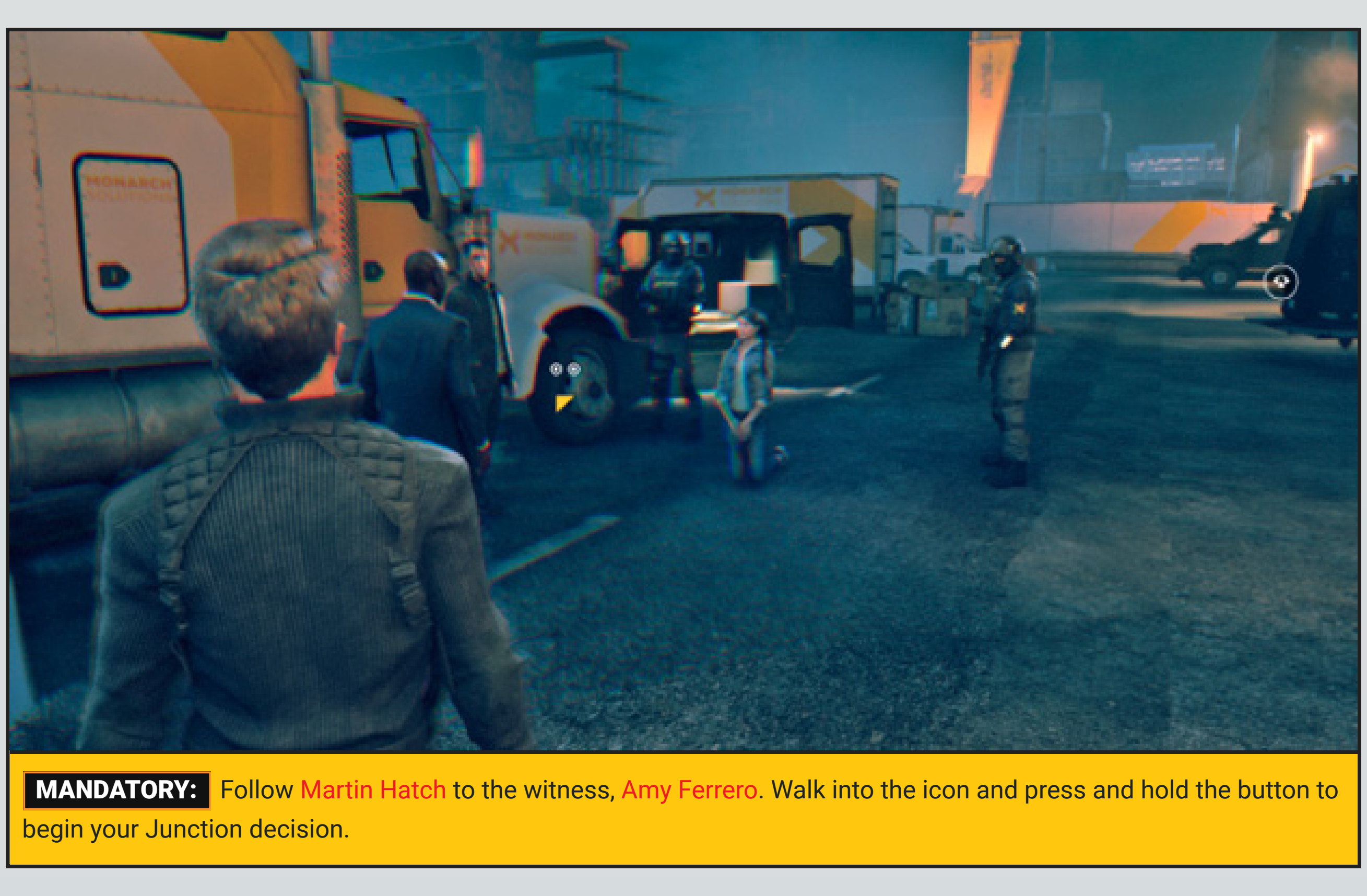
COLLECTIBLE: Paul Interacts with the first set of dossiers to obtain a document.



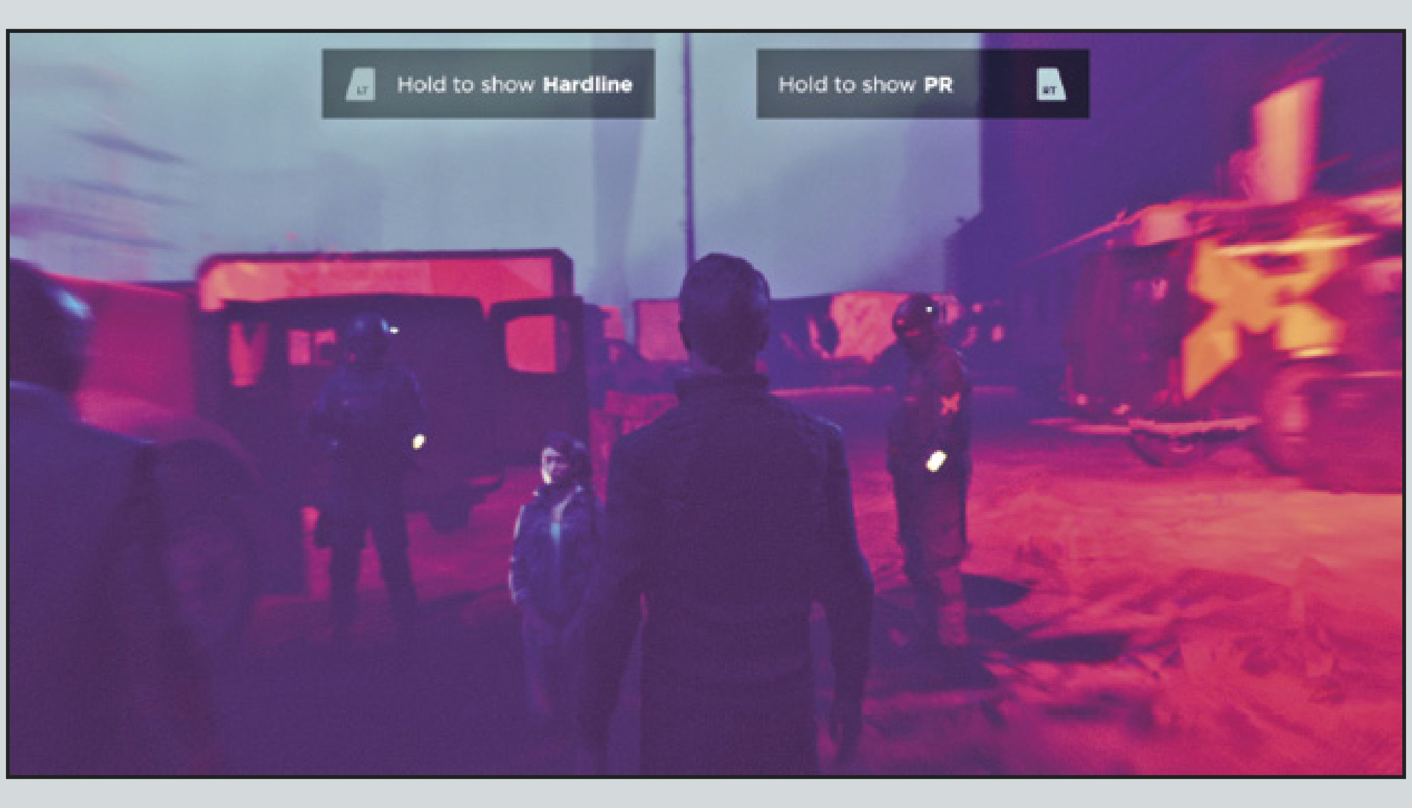
COLLECTIBLE: Paul Interacts with the map for some additional information about Ground Zero.



OPTIONAL: Paul Interacts with the second set of dossiers to obtain a document.

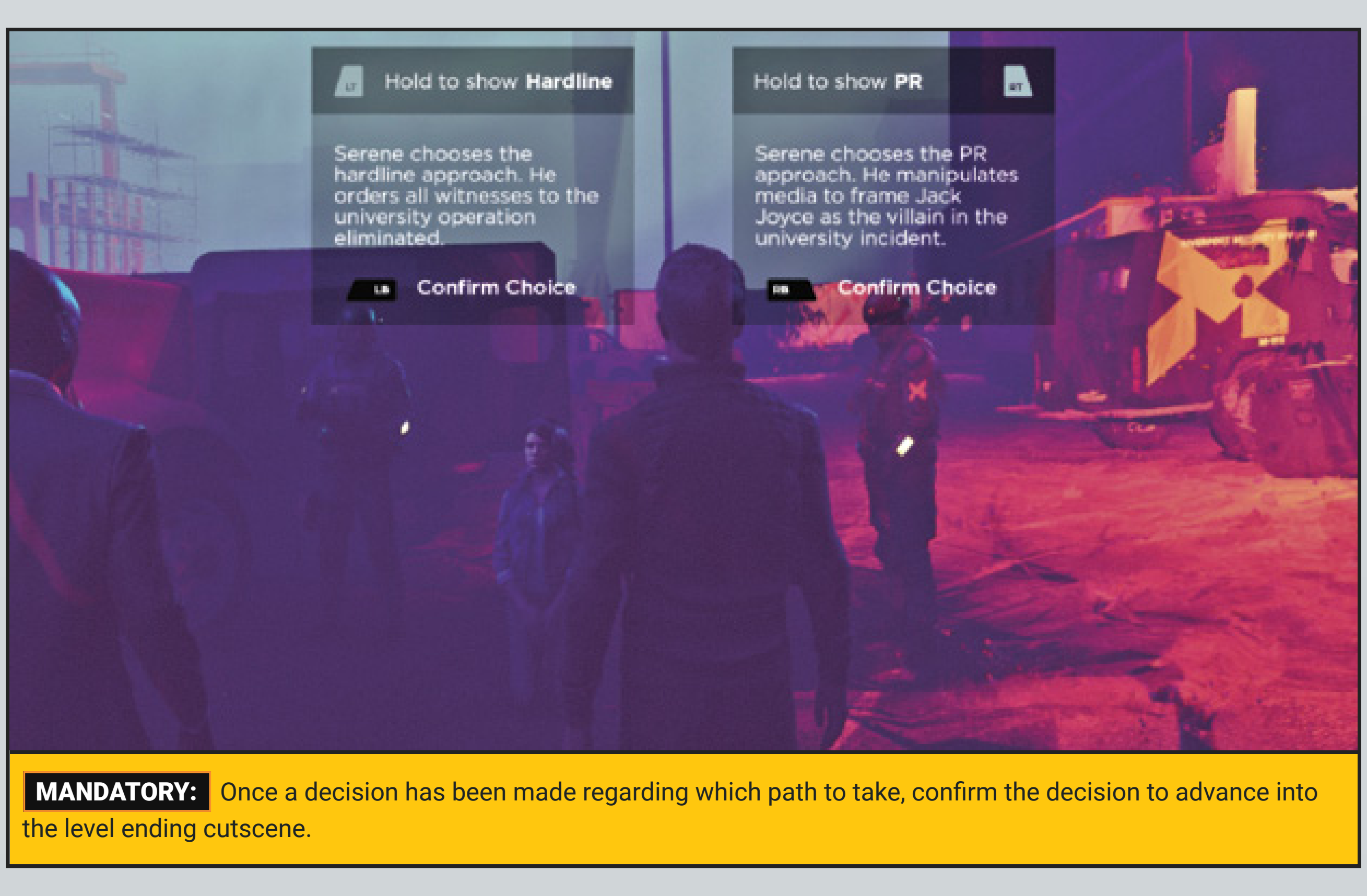


MANDATORY: Follow Martin Hatch to the witness, Amy Ferrero. Walk into the icon and press and hold the button to begin your Junction decision.



JUNCTION DECISION

Once within the Junction decision moment, the consequences of both decisions can be previewed before deciding which option is chosen. This decision can have wide-ranging consequences, so it is important to choose carefully.

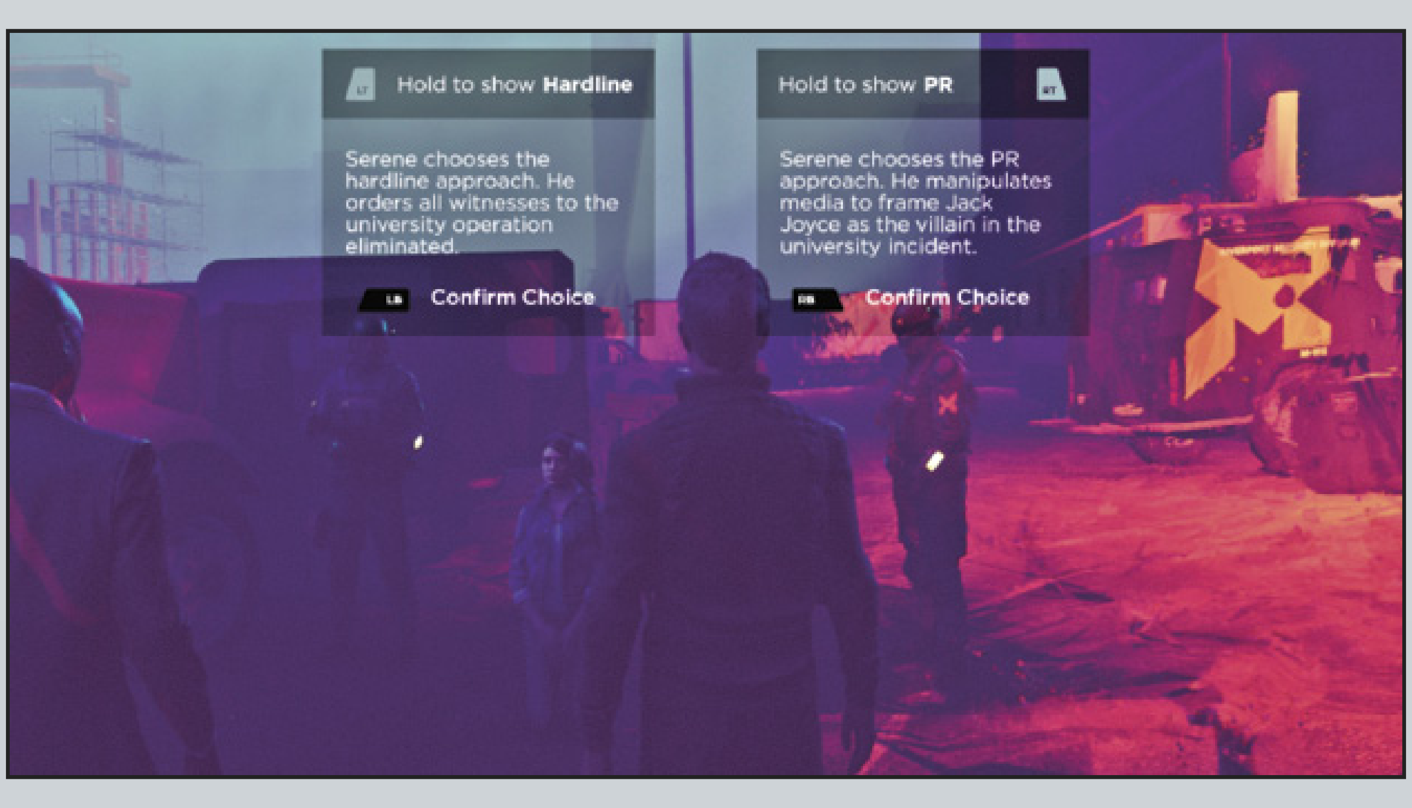


Serene chooses the hardline approach. He orders all witnesses to the university operation eliminated.

Serene chooses the PR approach. He manipulates media to frame Jack Joyce as the villain in the university incident.

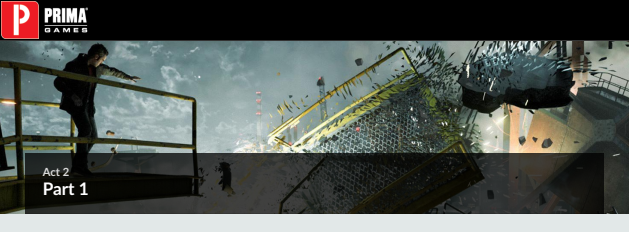
MANDATORY: Once a decision has been made regarding which path to take, confirm the decision to advance into the level ending cutscene.

In this Junction, Paul Serene must decide if he wants Monarch to take a brutal approach, crush all obstacles and eliminate all witnesses (HARDLINE). This would cause the people of Riverport to turn against Monarch, but their secrets would be safe. Alternatively, he can take a PR-friendly approach and manipulate the public into siding with Monarch by blaming Jack Joyce (PR), however eyewitnesses would be out there and Jack would learn their secrets.

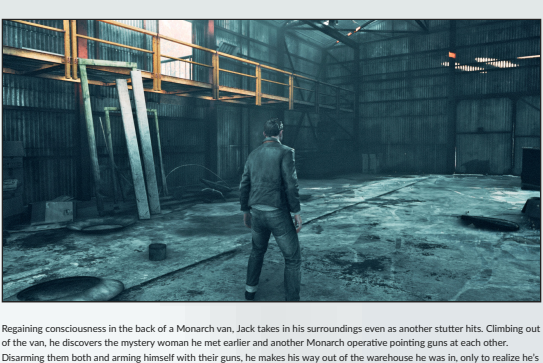


Serene chooses the hardline approach. He orders all witnesses to the university operation eliminated.

Serene chooses the PR approach. He manipulates media to frame Jack Joyce as the villain in the university incident.



Act 2
Part 1

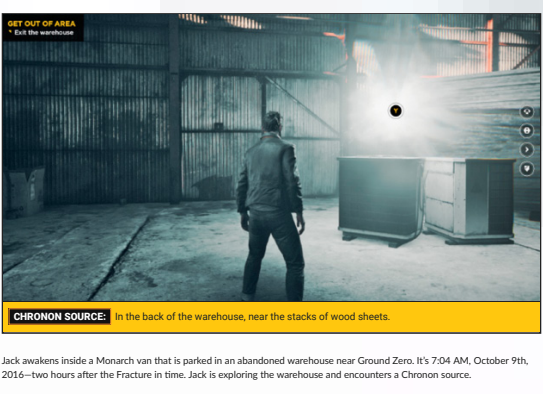


Regaining consciousness in the back of a Monarch van, Jack takes in his surroundings even as another stutter hits. Climbing out of the van, he discovers the mystery woman he met earlier and another Monarch operative pointing guns at each other. Disarming them both and arming himself with their guns, he makes his way out of the warehouse he was in, only to realize he's near the old Riverport drydocks area.

As time resumes its normal course, he's soon contacted by the mystery woman, who now introduces herself as Beth Wilder—a name William also mentioned before his apparent death. She tells Jack that it's imperative they get out of there while they still can, but Jack, having discovered that Paul Serene is also here, is hell-bent on revenge.

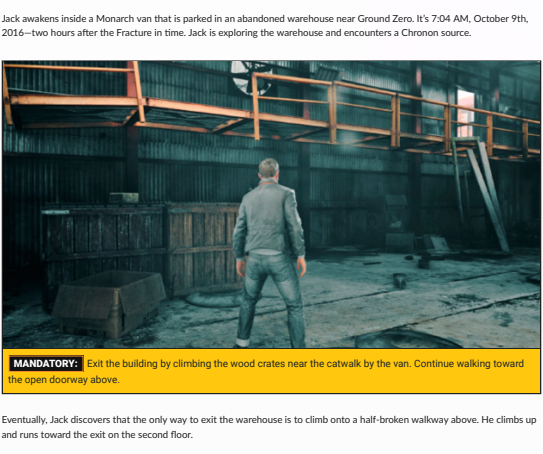
On the way, he discovers a person abducted by Monarch—Nick Marsters or Amy Ferraro, depending on the Junction choice—and rescues them, then proceeds toward the drydocks and the reckoning with Serene.

Chronon Sources	7
Intel	1
Collectibles	9
Quantum Ripples	1



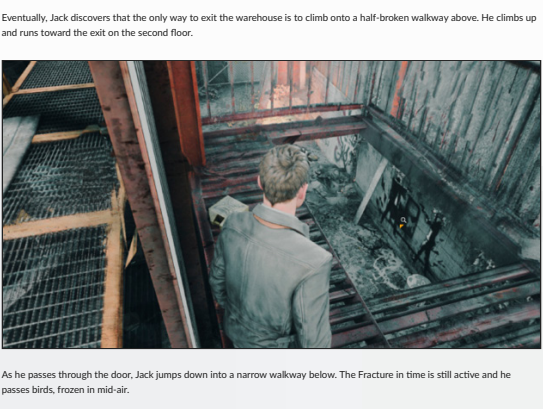
CHRONON SOURCE: In the back of the warehouse, near the stacks of wood sheets.

Jack awakens inside a Monarch van that is parked in an abandoned warehouse near Ground Zero. It's 7:04 AM, October 9th, 2016—two hours after the Fracture in time. Jack is exploring the warehouse and encounters a Chronon source.

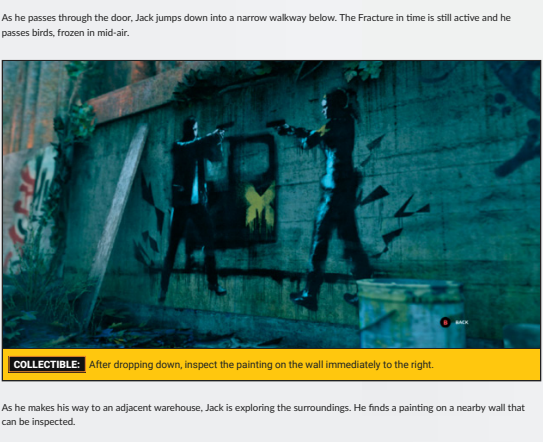


MANDATORY: Exit the building by climbing the wood crates near the catwalk by the van. Continue walking toward the open doorway above.

Eventually, Jack discovers that the only way to exit the warehouse is to climb onto a half-broken walkway above. He climbs up and runs toward the exit on the second floor.

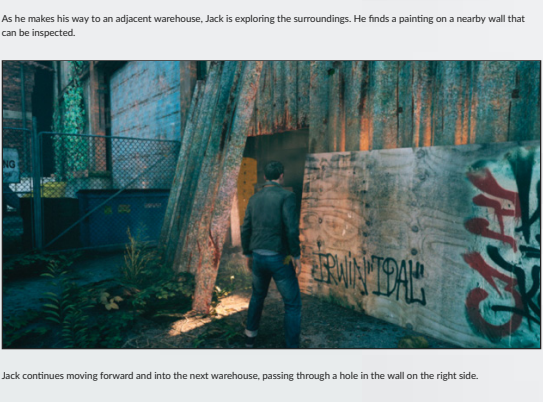


As he passes through the door, Jack jumps down into a narrow walkway below. The Fracture in time is still active and he passes birds, frozen in mid-air.

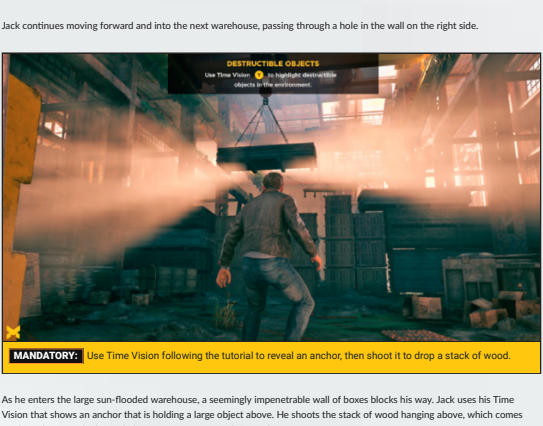


COLLECTIBLE: After dropping down, inspect the painting on the wall immediately to the right.

As he makes his way to an adjacent warehouse, Jack is exploring the surroundings. He finds a painting on a nearby wall that can be inspected.

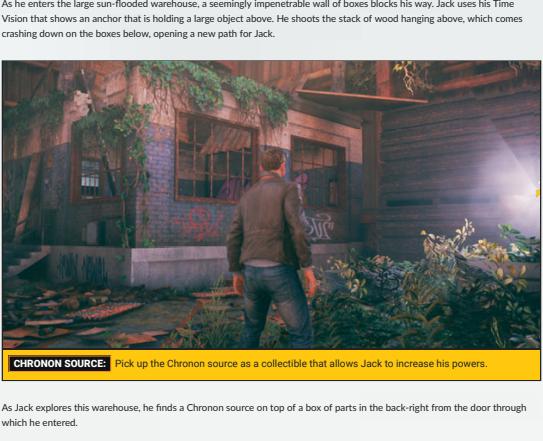


Jack continues moving forward and into the next warehouse, passing through a hole in the wall on the right side.


DESTRUCTIBLE OBJECTS
Use Time Vision to highlight destructible objects in the environment.

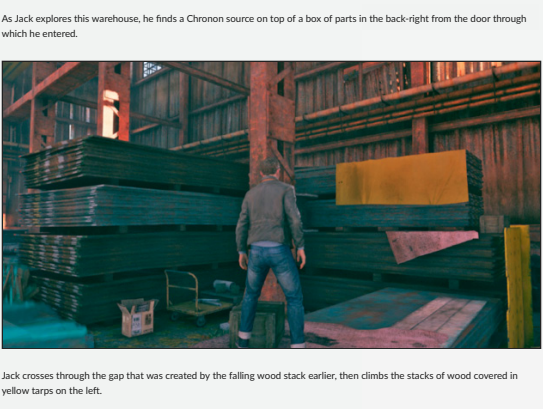
MANDATORY: Use Time Vision following the tutorial to reveal an anchor, then shoot it to drop a stack of wood.

As he enters the large sun-flooded warehouse, a seemingly impenetrable wall of boxes blocks his way. Jack uses his Time Vision that shows an anchor that is holding a large object above. He shoots the stack of wood hanging above, which comes crashing down on the boxes below, opening a new path for Jack.

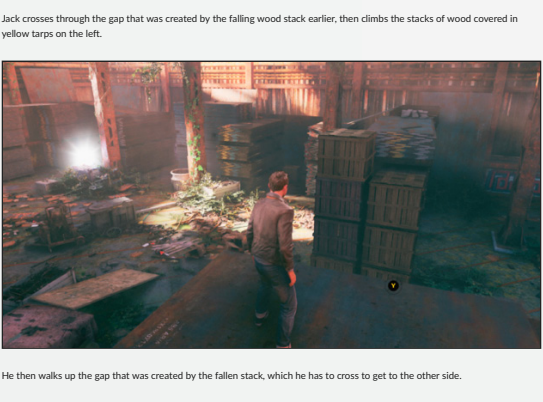


CHRONON SOURCE: Pick up the Chronon source as a collectible that allows Jack to increase his powers.

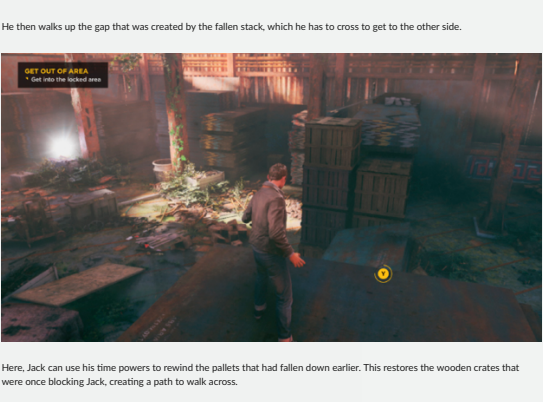
As Jack explores this warehouse, he finds a Chronon source on top of a box of parts in the back-right from the door through which he entered.



Jack crosses through the gap that was created by the falling wood stack earlier, then climbs the stacks of wood covered in yellow tarps on the left.



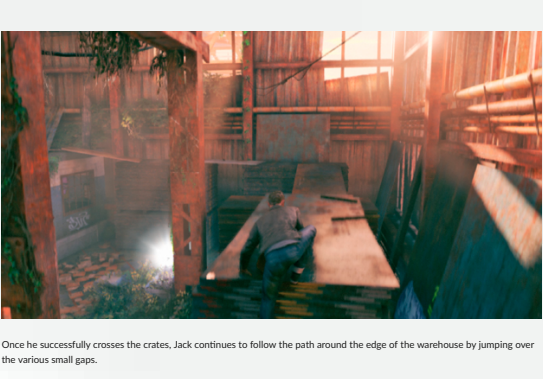
He then walks up the gap that was created by the fallen stack, which he has to cross to get to the other side.



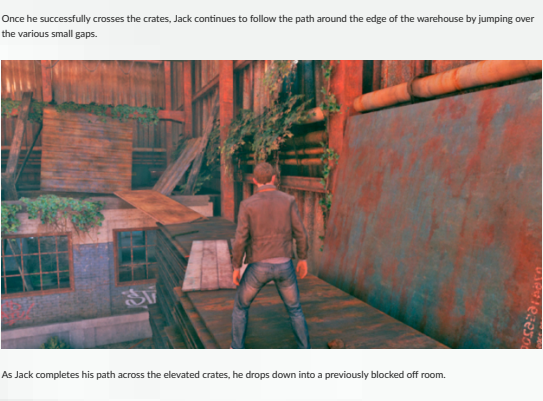
Here, Jack can use his time powers to rewind the pallets that had fallen down earlier. This restores the wooden crates that were once blocking Jack, creating a path to walk across.

HINT

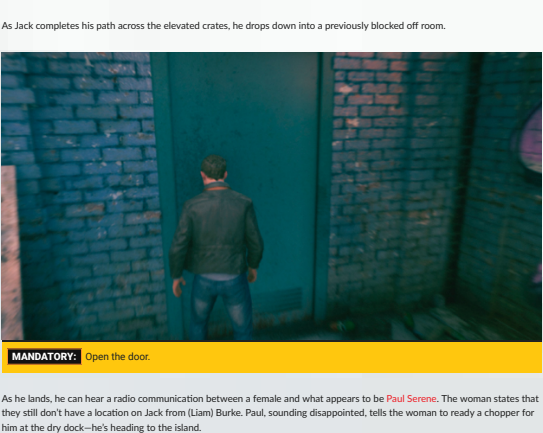
BE CAREFUL! Objects will only remain in their rewind state for a short period of time. Move quickly to avoid being crushed.



Once he successfully crosses the crates, Jack continues to follow the path around the edge of the warehouse by jumping over the various small gaps.

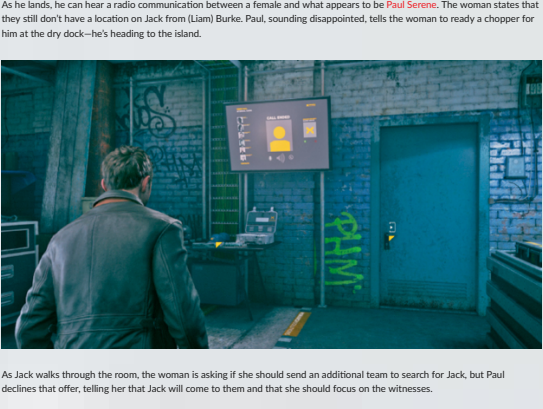


As Jack completes his path across the elevated crates, he drops down into a previously blocked off room.



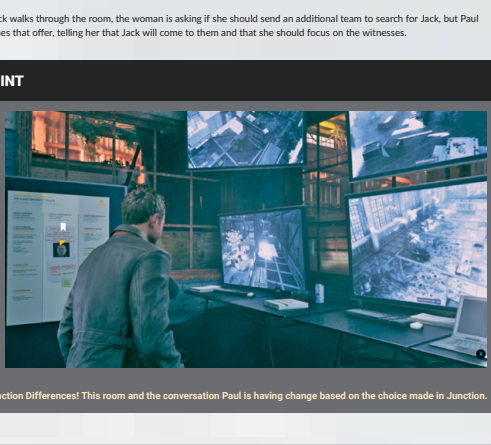
MANDATORY: Open the door.

As he lands, he can hear a radio communication between a female and what appears to be Paul Serene. The woman states that they still don't have a location on Jack from (Liam) Burke. Paul, sounding disappointed, tells the woman to ready a chopper for him at the dry dock—he's heading to the island.

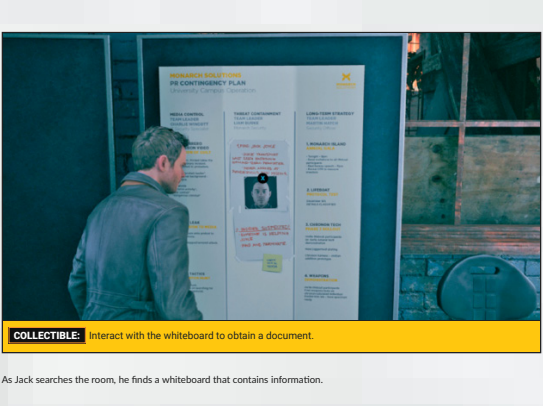


As Jack walks through the room, the woman is asking if she should send an additional team to search for Jack, but Paul declines that offer, telling her that Jack will come to them and that she should focus on the witnesses.

HINT



Junction Differences! This room and the conversation Paul is having change based on the choice made in Junction.

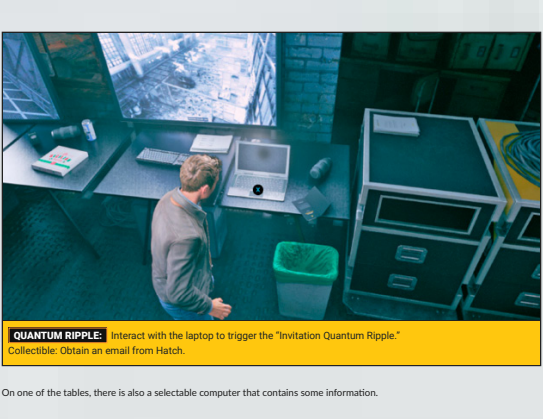


COLLECTIBLE: Interact with the whiteboard to obtain a document.

As Jack searches the room, he finds a whiteboard that contains information.

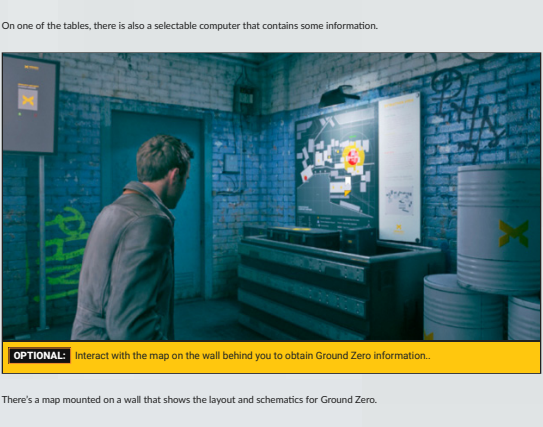
HINT

This whiteboard will change based on decisions made in Junction 1. It shows Monarch's PR plan. Hardline shows a Monarch witness hit list.



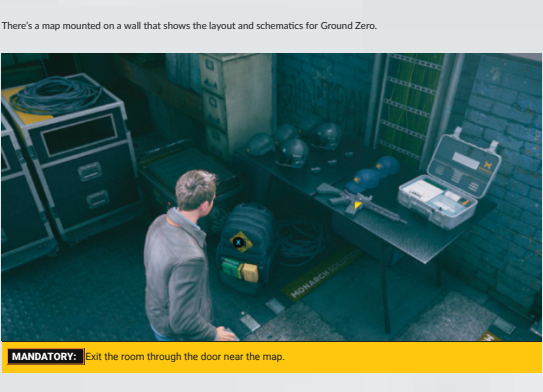
QUANTUM RIPPLE: Interact with the laptop to trigger the "Invitation Quantum Ripple."
Collectible: Obtain an email from Hatch.

On one of the tables, there is also a selectable computer that contains some information.

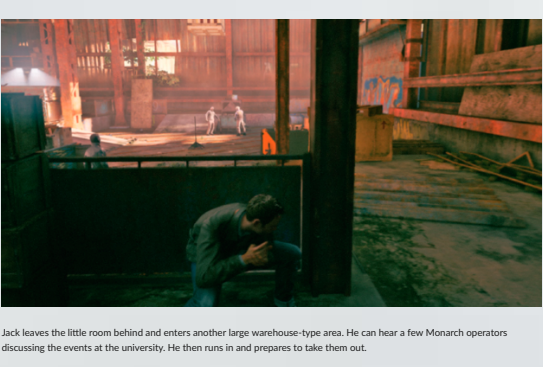


OPTIONAL: Interact with the map on the wall behind you to obtain Ground Zero information..

There's a map mounted on a wall that shows the layout and schematics for Ground Zero.

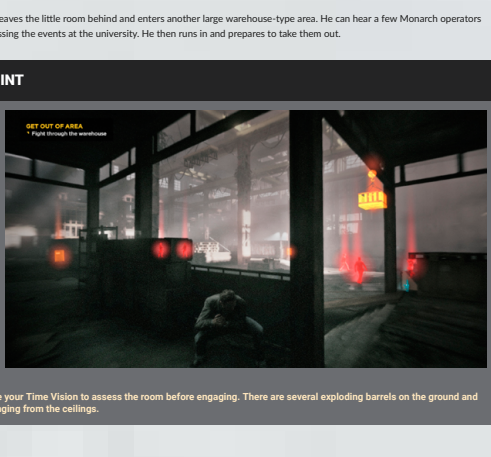


MANDATORY: Exit the room through the door near the map.

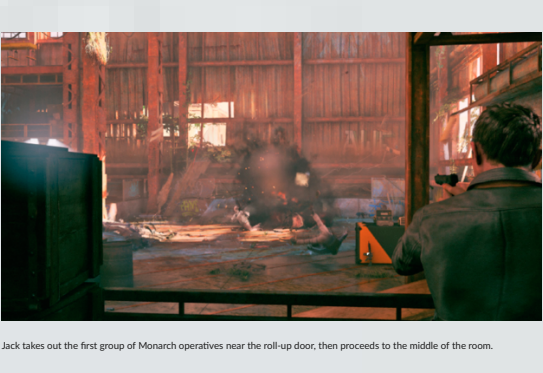


Jack leaves the little room behind and enters another large warehouse-type area. He can hear a few Monarch operators discussing the events at the university. He then runs in and prepares to take them out.

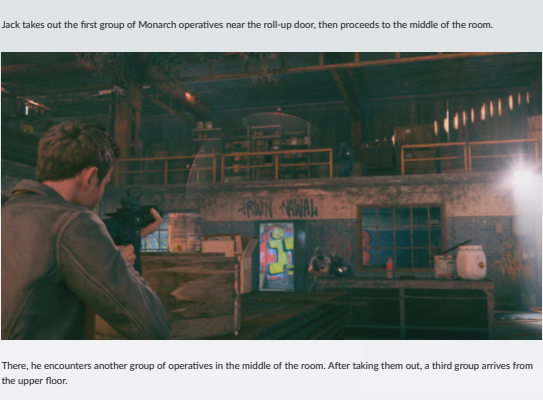
HINT



Use your Time Vision to assess the room before engaging. There are several exploding barrels on the ground and hanging from the ceilings.



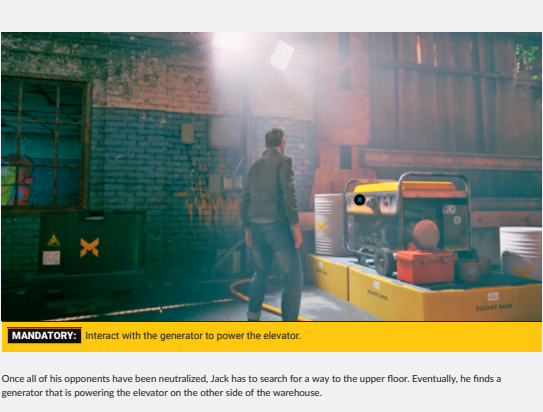
Jack takes out the first group of Monarch operatives near the roll-up door, then proceeds to the middle of the room.



There, he encounters another group of operatives in the middle of the room. After taking them out, a third group arrives from the upper floor.

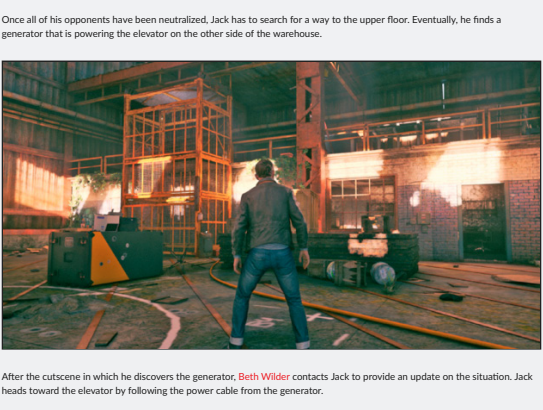
HINT

Jack can take these hostiles out as they move into position, or get into cover and wait for them to drop down by the generator before attacking.

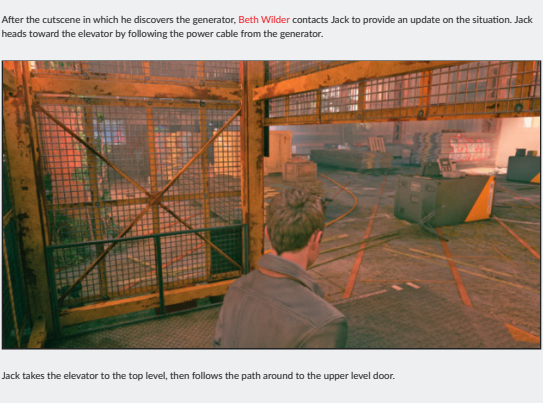


MANDATORY: Interact with the generator to power the elevator.

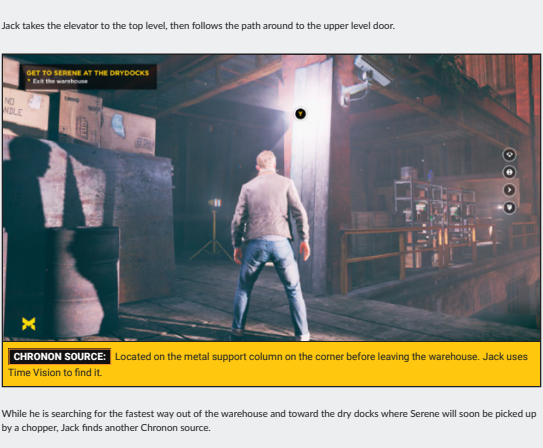
Once all of his opponents have been neutralized, Jack has to search for a way to the upper floor. Eventually, he finds a generator that is powering the elevator on the other side of the warehouse.



After the cutscene in which he discovers the generator, Beth Wilder contacts Jack to provide an update on the situation. Jack heads toward the elevator by following the power cable from the generator.

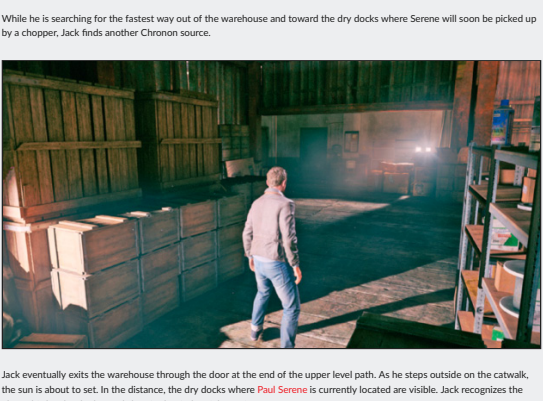


Jack takes the elevator to the top level, then follows the path around to the upper level door.

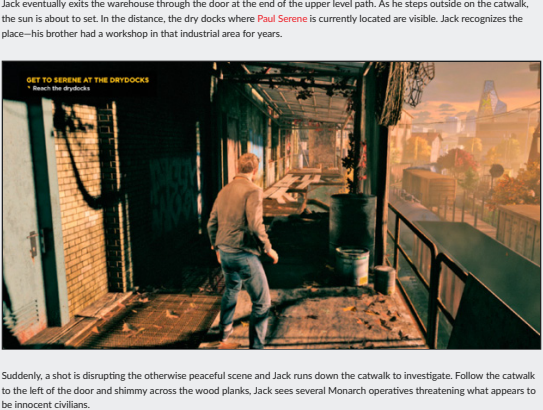


CHRONON SOURCE: Located on the metal support column on the corner before leaving the warehouse. Jack uses Time Vision to find it.

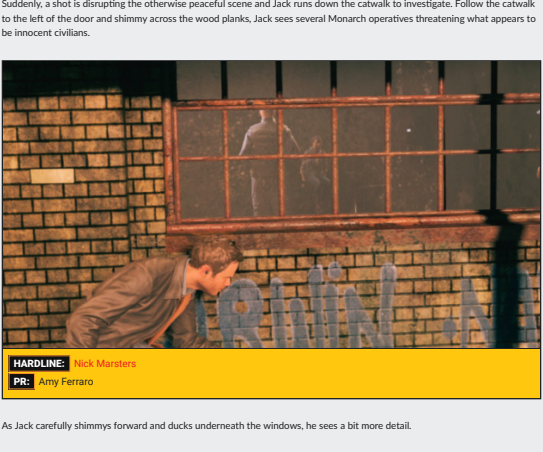
While he is searching for the fastest way out of the warehouse and toward the dry docks where Serene will soon be picked up by a chopper, Jack finds another Chronon source.



Jack eventually exits the warehouse through the door at the end of the upper level path. As he steps outside on the catwalk, the sun is about to set. In the distance, the dry docks where Paul Serene is currently located are visible. Jack recognizes the place—his brother had a workshop in that industrial area for years.



Suddenly, a shot is disrupting the otherwise peaceful scene and Jack runs down the catwalk to investigate. Follow the catwalk to the left of the door and shimmy across the wood planks, Jack sees several Monarch operatives threatening what appears to be innocent civilians.

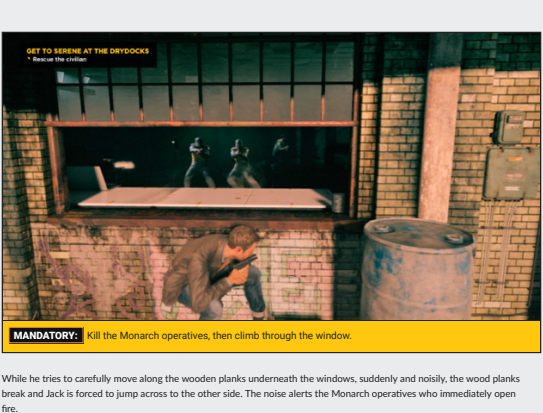


HARDLINE: Nick Marsters
PR: Amy Ferraro

As Jack carefully shimmys forward and ducks underneath the windows, he sees a bit more detail.

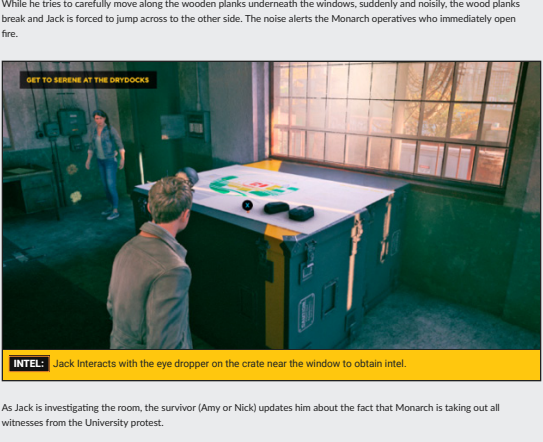
HINT

Junction Differences! Based on choices made in the first Junction, one of two characters will be present in the room with Monarch security.



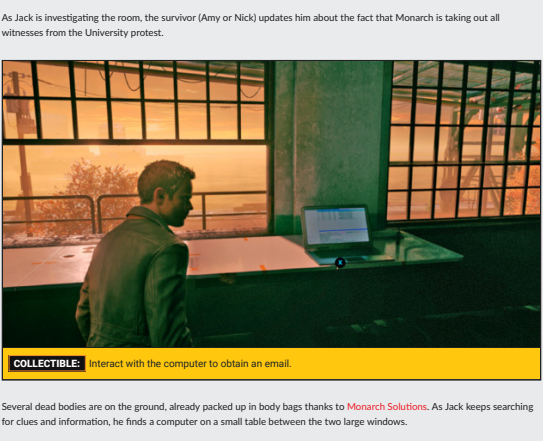
MANDATORY: Kill the Monarch operatives, then climb through the window.

While he tries to carefully move along the wooden planks underneath the windows, suddenly and noisily, the wood planks break and Jack is forced to jump across to the other side. The noise alerts the Monarch operatives who immediately open fire.



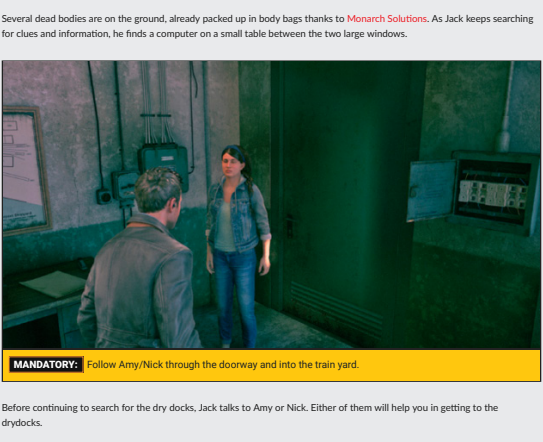
INTEL: Jack Interacts with the eye dropper on the crate near the window to obtain intel.

As Jack is investigating the room, the survivor (Amy or Nick) updates him about the fact that Monarch is taking out all witnesses from the University protest.



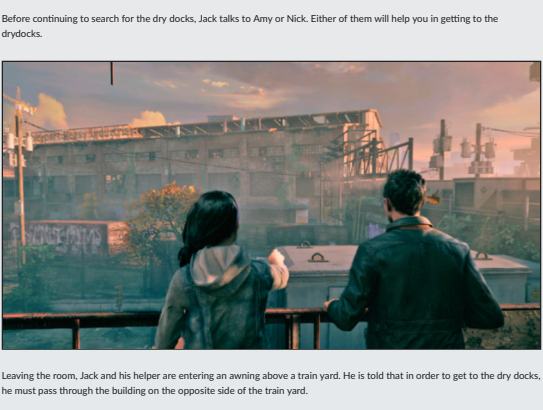
COLLECTIBLE: Interact with the computer to obtain an email.

Several dead bodies are on the ground, already packed up in body bags thanks to Monarch Solutions. As Jack keeps searching for clues and information, he finds a computer on a small table between the two large windows.

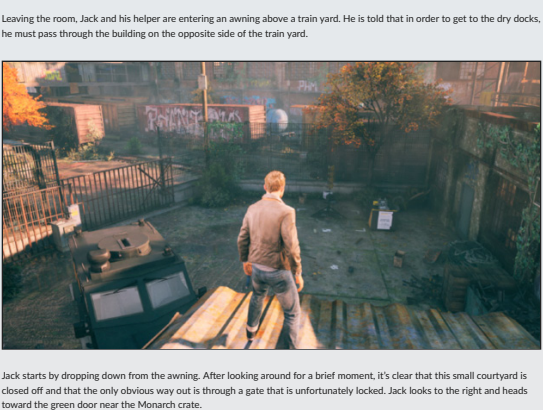


MANDATORY: Follow Amy/Nick through the doorway and into the train yard.

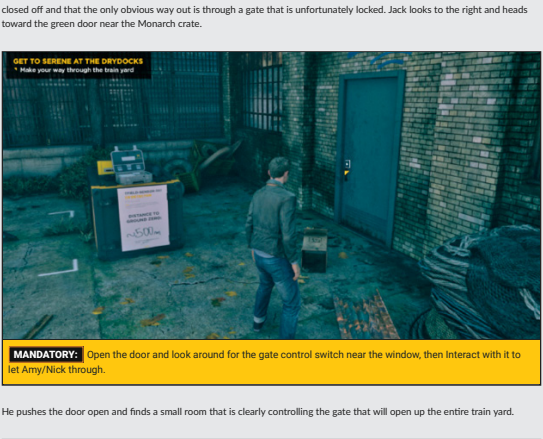
Before continuing to search for the dry docks, Jack talks to Amy or Nick. Either of them will help you in getting to the drydocks.



Leaving the room, Jack and his helper are entering an awning above a train yard. He is told that in order to get to the dry docks, he must pass through the building on the opposite side of the train yard.

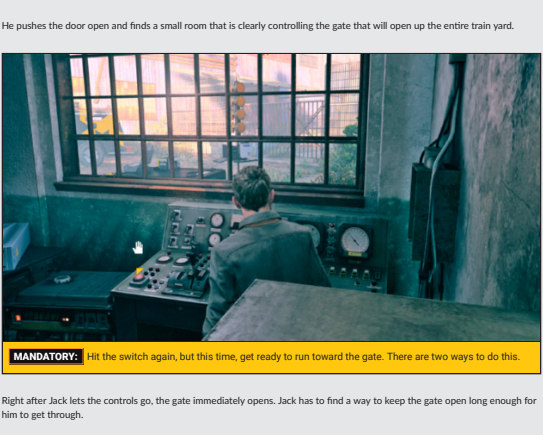


Jack starts by dropping down from the awning. After looking around for a brief moment, it's clear that this small courtyard is closed off and that the only obvious way out is through a gate that is unfortunately locked. Jack looks to the right and heads toward the green door near the Monarch crate.


GET TO SERENE AT THE DRYDOCKS
• Make your way through the train yard

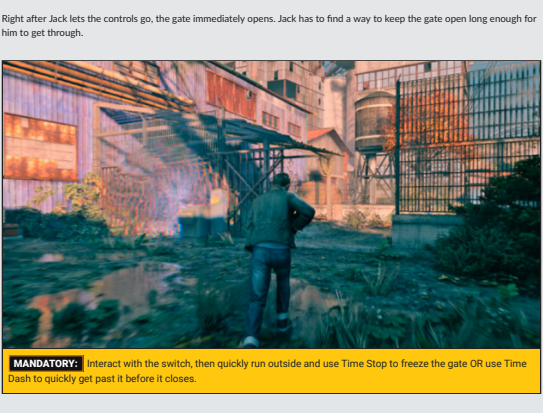
MANDATORY: Open the door and look around for the gate control switch near the window, then interact with it to let Amy/Nick through.

He pushes the door open and finds a small room that is clearly controlling the gate that will open up the entire train yard.

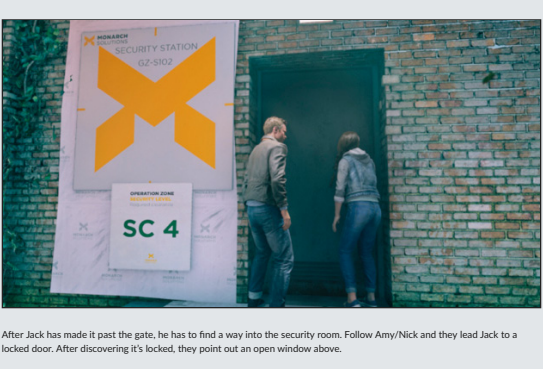


MANDATORY: Hit the switch again, but this time, get ready to run toward the gate. There are two ways to do this.

Right after Jack lets the controls go, the gate immediately opens. Jack has to find a way to keep the gate open long enough for him to get through.

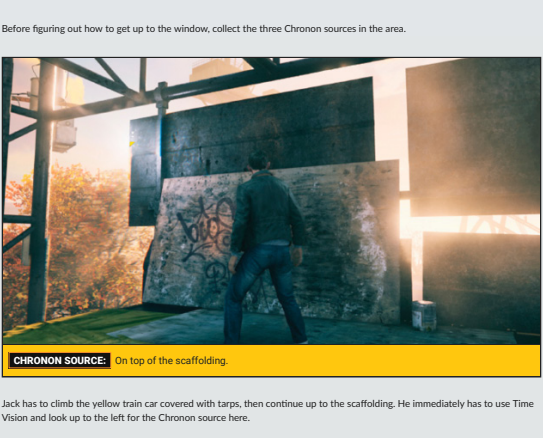


MANDATORY: Interact with the switch, then quickly run outside and use Time Stop to freeze the gate OR use Time Dash to quickly get past it before it closes.



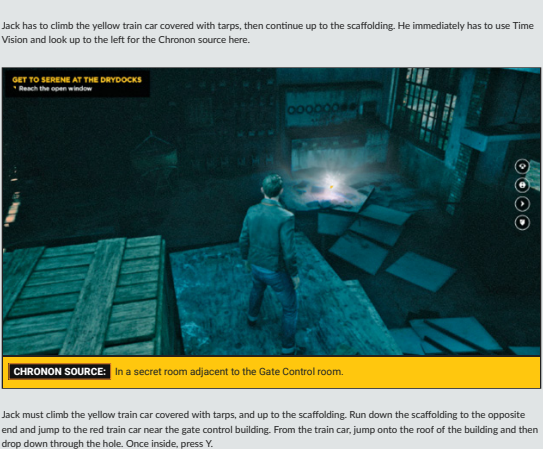
After Jack has made it past the gate, he has to find a way into the security room. Follow Amy/Nick and they lead Jack to a locked door. After discovering it's locked, they point out an open window above.

Before figuring out how to get up to the window, collect the three Chronon sources in the area.



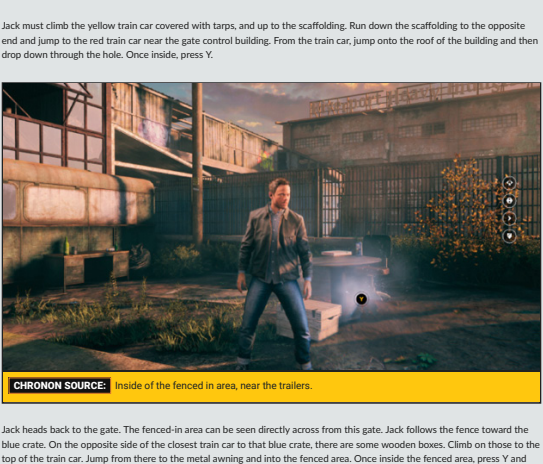
CHRONON SOURCE: On top of the scaffolding.

Jack has to climb the yellow train car covered with tarps, then continue up to the scaffolding. He immediately has to use Time Vision and look up to the left for the Chronon source here.



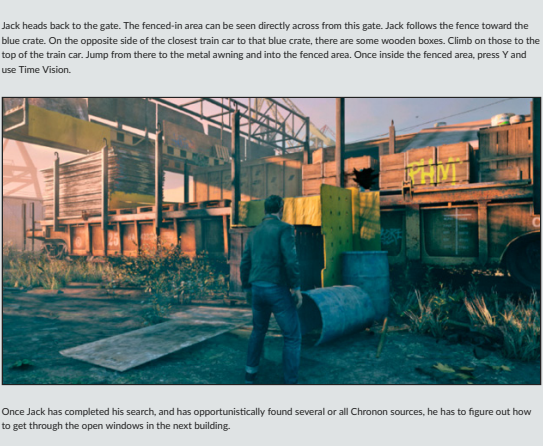
CHRONON SOURCE: In a secret room adjacent to the Gate Control room.

Jack must climb the yellow train car covered with tarps, and up to the scaffolding. Run down the scaffolding to the opposite end and jump to the red train car near the gate control building. From the train car, jump onto the roof of the building and then drop down through the hole. Once inside, press Y.

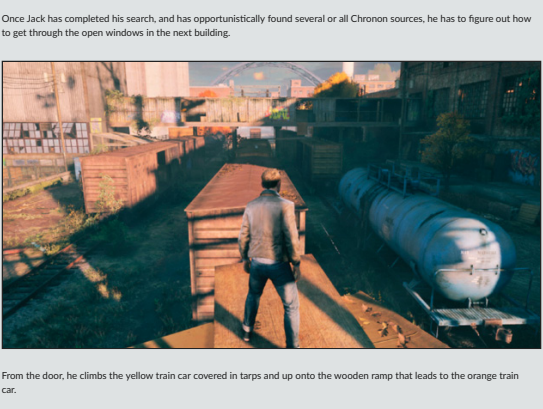


CHRONON SOURCE: Inside of the fenced in area, near the trailers.

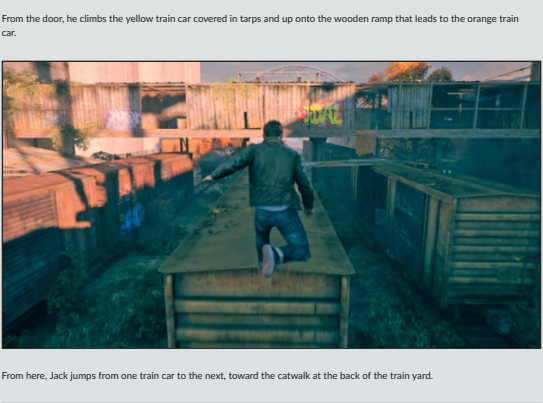
Jack heads back to the gate. The fenced-in area can be seen directly across from this gate. Jack follows the fence toward the blue crate. On the opposite side of the closest train car to that blue crate, there are some wooden boxes. Climb on those to the top of the train car. Jump from there to the metal awning and into the fenced area. Once inside the fenced area, press Y and use Time Vision.



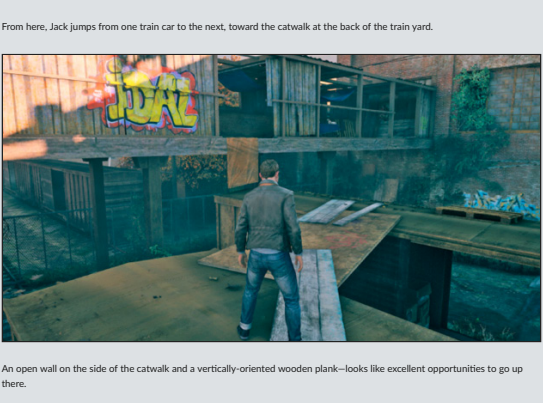
Once Jack has completed his search, and has opportunistically found several or all Chronon sources, he has to figure out how to get through the open windows in the next building.



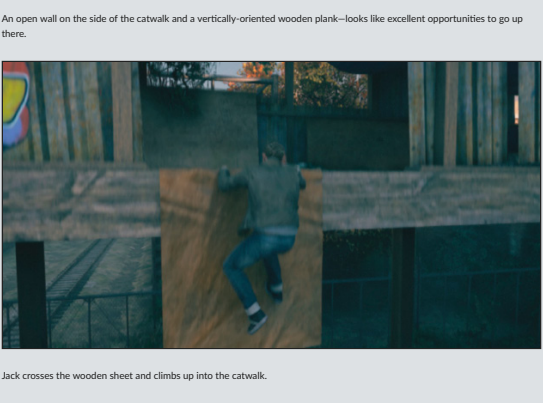
From the door, he climbs the yellow train car covered in tarps and up onto the wooden ramp that leads to the orange train car.



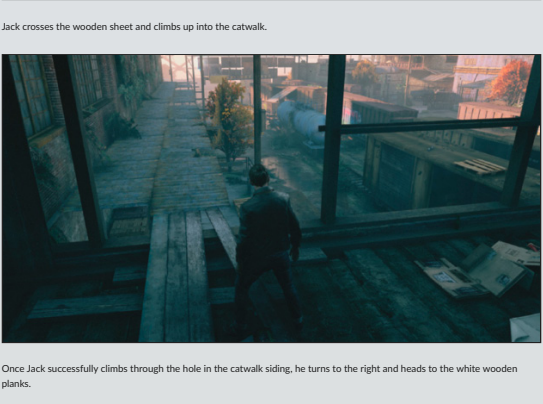
From here, Jack jumps from one train car to the next, toward the catwalk at the back of the train yard.



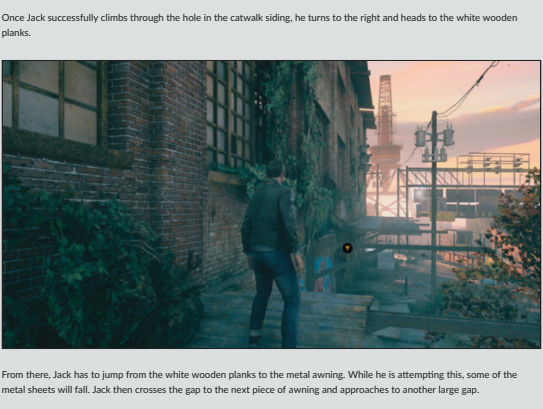
An open wall on the side of the catwalk and a vertically oriented wooden plank—looks like excellent opportunities to go up there.



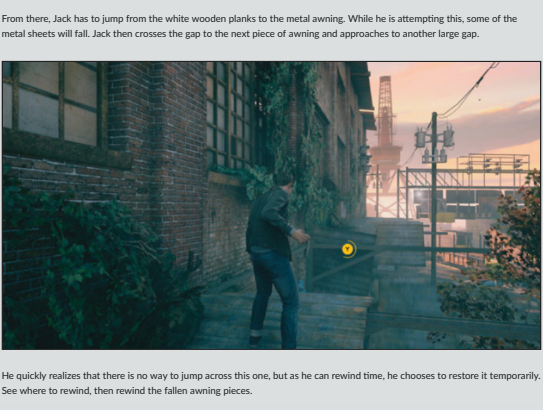
Jack crosses the wooden sheet and climbs up into the catwalk.



Once Jack successfully climbs through the hole in the catwalk siding, he turns to the right and heads to the white wooden planks.

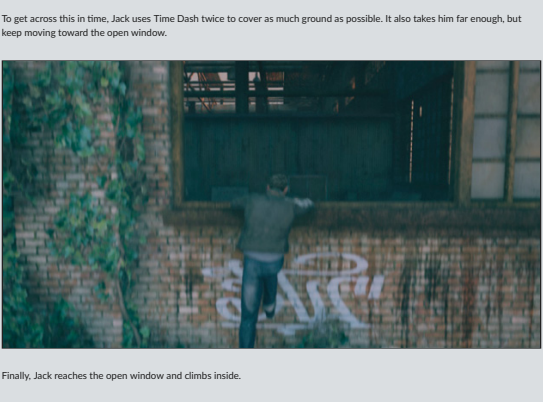


From there, Jack has to jump from the white wooden planks to the metal awning. While he is attempting this, some of the metal sheets will fall. Jack then crosses the gap to the next piece of awning and approaches to another large gap.

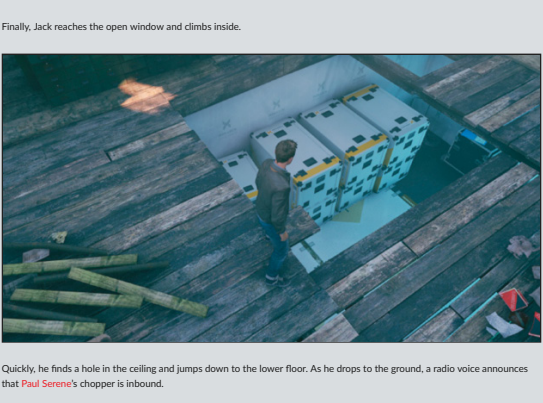


He quickly realizes that there is no way to jump across this one, but as he can rewind time, he chooses to restore it temporarily. See where to rewind, then rewind the fallen awning pieces.

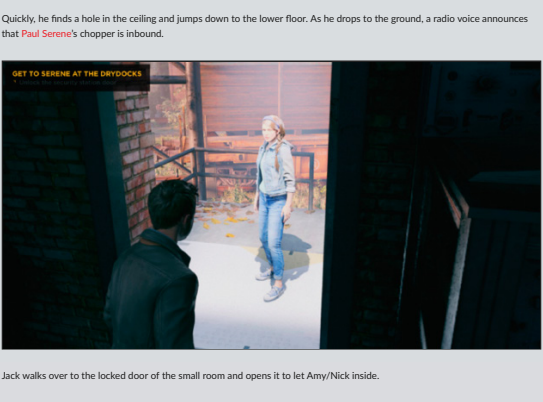
To get across this in time, Jack uses Time Dash twice to cover as much ground as possible. It also takes him far enough, but keep moving toward the open window.



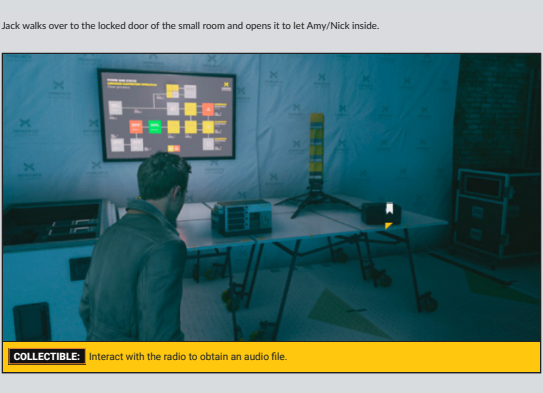
Finally, Jack reaches the open window and climbs inside.



Quickly, he finds a hole in the ceiling and jumps down to the lower floor. As he drops to the ground, a radio voice announces that Paul Serene's chopper is inbound.



Jack walks over to the locked door of the small room and opens it to let Amy/Nick inside.

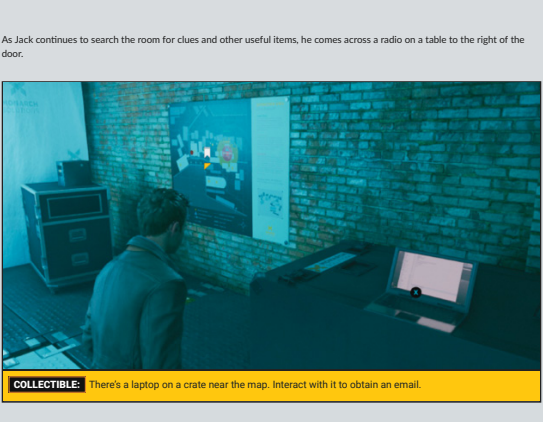


COLLECTIBLE: Interact with the radio to obtain an audio file.

HINT

Junction Differences! Based on choices made, there may be an extra collectible. In Hardline, the radio and the laptop are the only collectibles in the room.

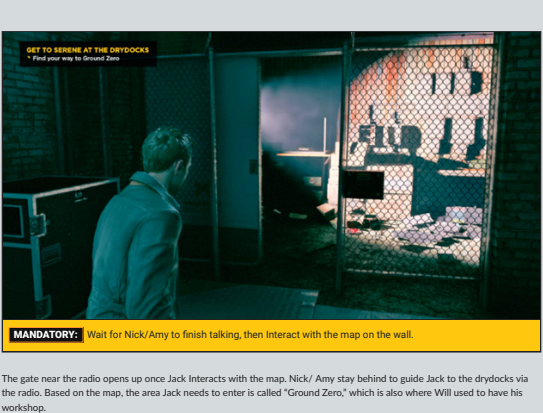
As Jack continues to search the room for clues and other useful items, he comes across a radio on a table to the right of the door.



COLLECTIBLE: There's a laptop on a crate near the map. Interact with it to obtain an email.

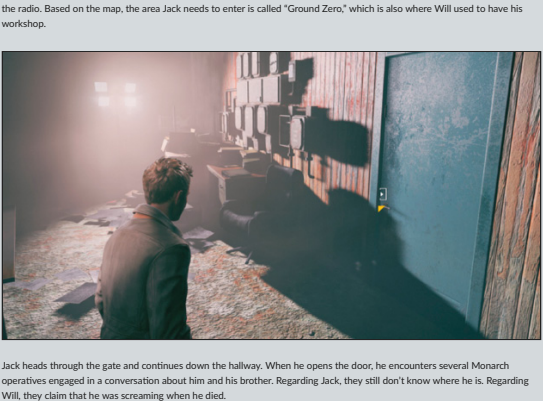
HINT

Junction Differences! Based on choices made in the first Junction, there may be an extra collectible. In PR, when Amy interacts with the computer, Jack automatically gets a narrative collectible for the broadcast.

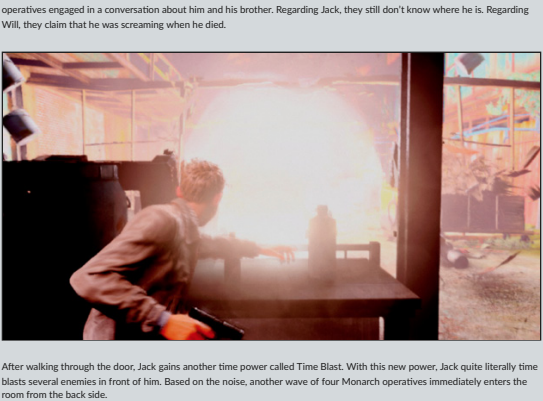


MANDATORY: Wait for Nick/Amy to finish talking, then interact with the map on the wall.

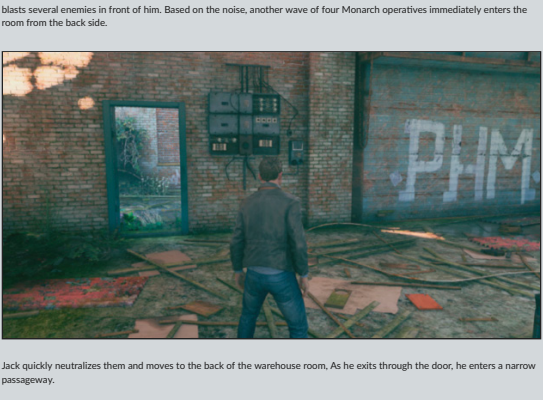
The gate near the radio opens up once Jack interacts with the map. Nick/ Amy stay behind to guide Jack to the drydocks via the radio. Based on the map, the area Jack needs to enter is called "Ground Zero," which is also where Will used to have his workshop.



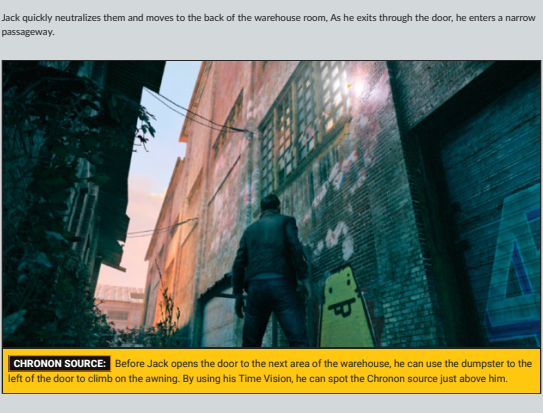
Jack heads through the gate and continues down the hallway. When he opens the door, he encounters several Monarch operatives engaged in a conversation about him and his brother. Regarding Jack, they still don't know where he is. Regarding Will, they claim that he was screaming when he died.



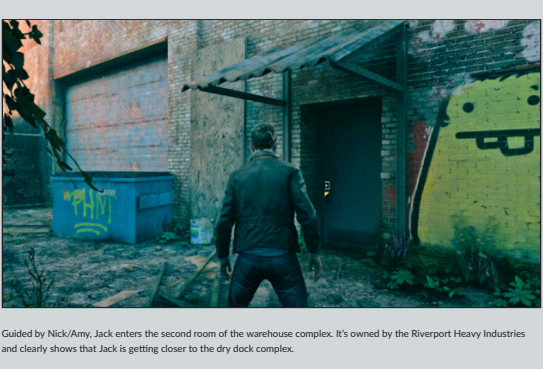
After walking through the door, Jack gains another time power called Time Blast. With this new power, Jack quite literally time blasts several enemies in front of him. Based on the noise, another wave of four Monarch operatives immediately enters the room from the back side.



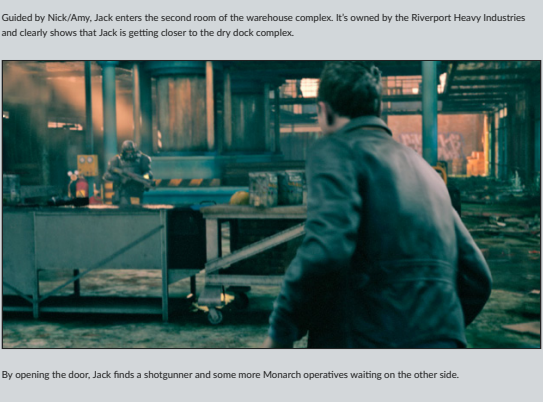
Jack quickly neutralizes them and moves to the back of the warehouse room. As he exits through the door, he enters a narrow passageway.



CHRONON SOURCE: Before Jack opens the door to the next area of the warehouse, he can use the dumpster to the left of the door to climb on the awning. By using his Time Vision, he can spot the Chronon source just above him.



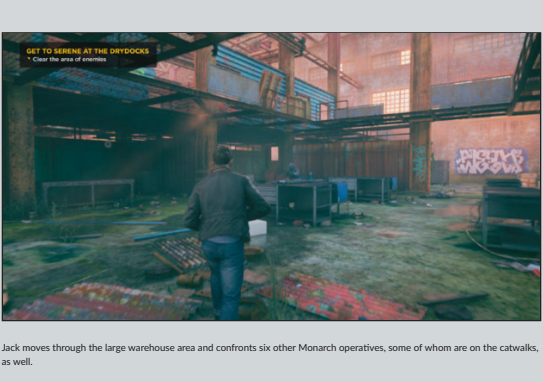
Guided by Nick/Amy, Jack enters the second room of the warehouse complex. It's owned by the Riverport Heavy Industries and clearly shows that Jack is getting closer to the dry dock complex.



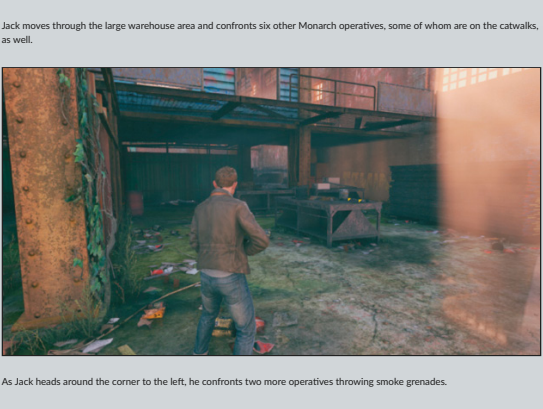
By opening the door, Jack finds a shotgunner and some more Monarch operatives waiting on the other side.

HINT

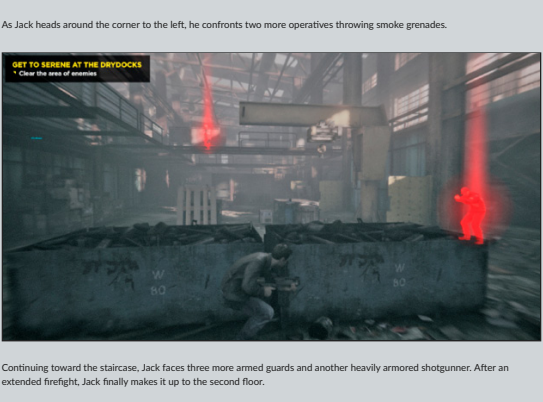
The shotgunner is going to be close, so Jack uses his Time Shield and, if necessary, Time Blast to quickly take him out. Once he's down, Jack can grab his shotgun.



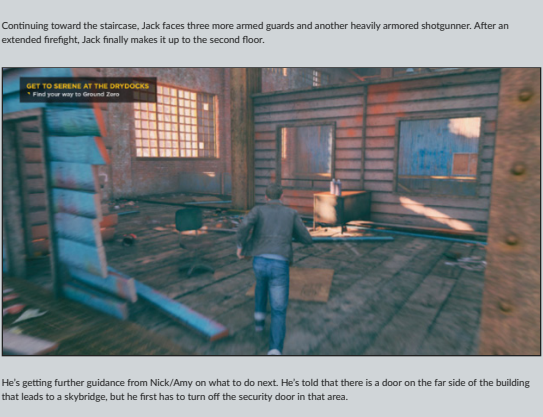
Jack moves through the large warehouse area and confronts six other Monarch operatives, some of whom are on the catwalks, as well.



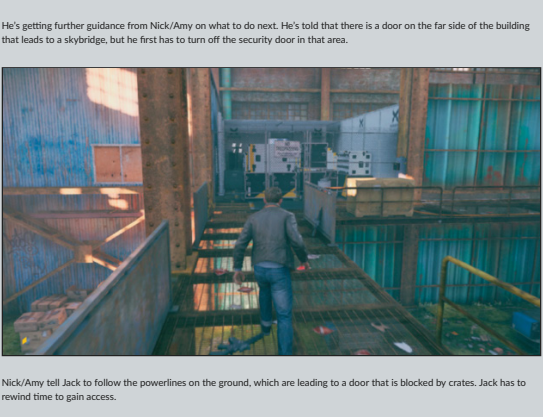
As Jack heads around the corner to the left, he confronts two more operatives throwing smoke grenades.



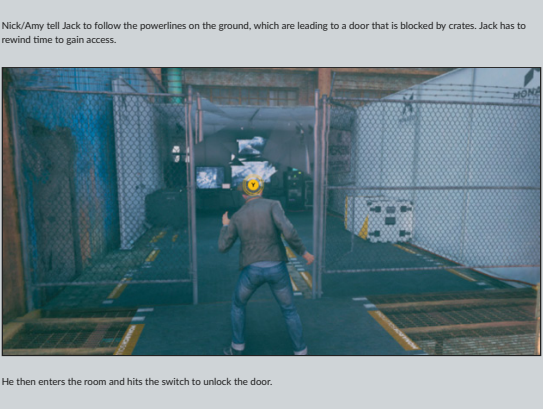
Continuing toward the staircase, Jack faces three more armed guards and another heavily armored shotgunner. After an extended firefight, Jack finally makes it up to the second floor.



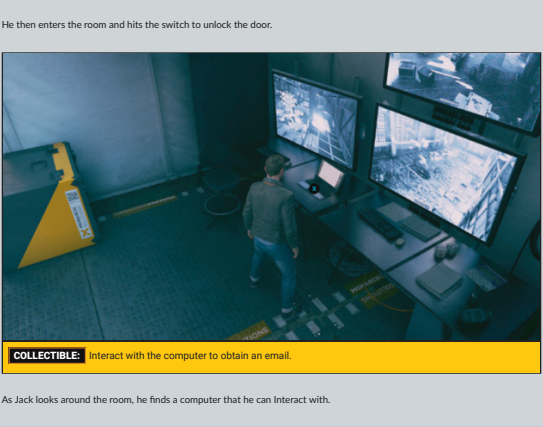
He's getting further guidance from Nick/Amy on what to do next. He's told that there is a door on the far side of the building that leads to a skybridge, but he first has to turn off the security door in that area.



Nick/Amy tell Jack to follow the powerlines on the ground, which are leading to a door that is blocked by crates. Jack has to rewind time to gain access.

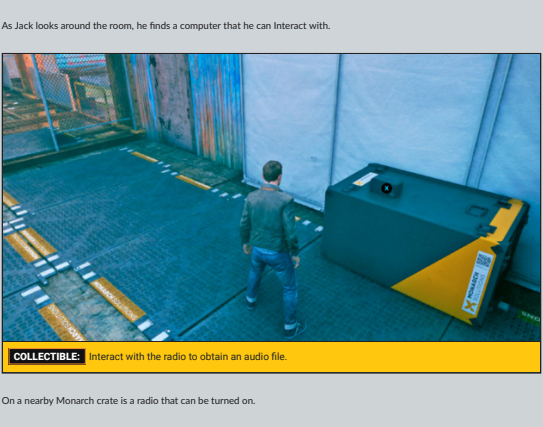


He then enters the room and hits the switch to unlock the door.



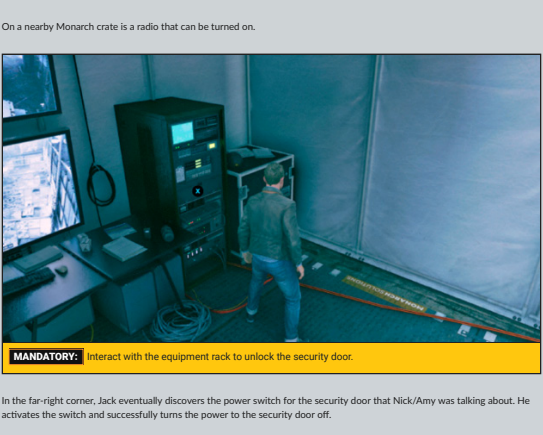
COLLECTIBLE: Interact with the computer to obtain an email.

As Jack looks around the room, he finds a computer that he can Interact with.



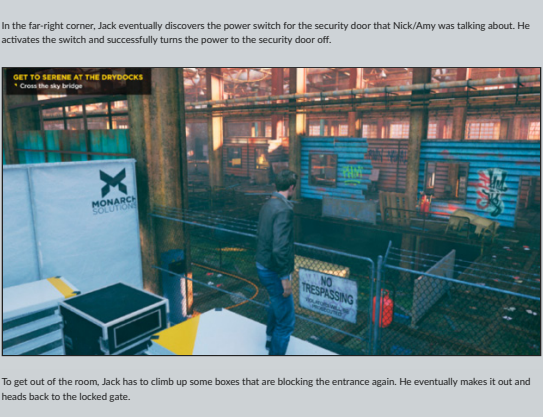
COLLECTIBLE: Interact with the radio to obtain an audio file.

On a nearby Monarch crate is a radio that can be turned on.

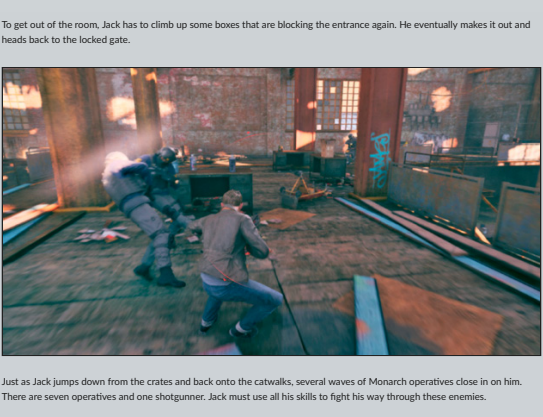


MANDATORY: Interact with the equipment rack to unlock the security door.

In the far-right corner, Jack eventually discovers the power switch for the security door that Nick/Amy was talking about. He activates the switch and successfully turns the power to the security door off.

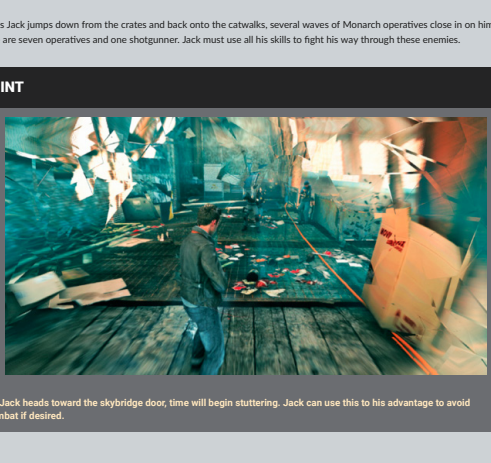


To get out of the room, Jack has to climb up some boxes that are blocking the entrance again. He eventually makes it out and heads back to the locked gate.

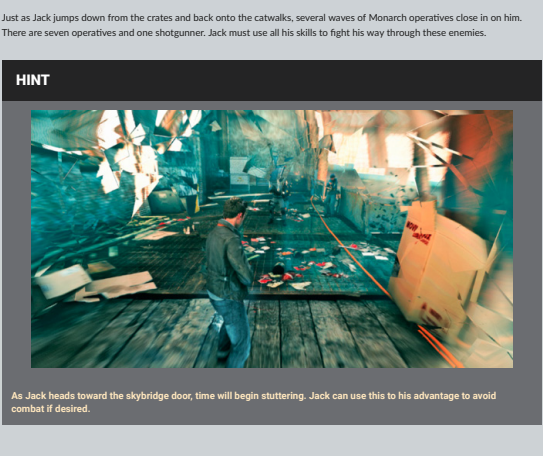


Just as Jack jumps down from the crates and back onto the catwalks, several waves of Monarch operatives close in on him. There are seven operatives and one shotgunner. Jack must use all his skills to fight his way through these enemies.

HINT

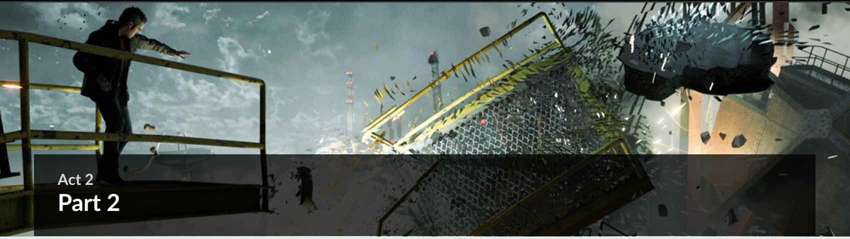


As Jack heads toward the skybridge door, time will begin stuttering. Jack can use this to his advantage to avoid combat if desired.



MANDATORY: After crossing the bridge, Jack opens the door and enters the beginning of Act Two/Part 2.

Jack successfully crosses the bridge and calls Nick/Amy back. He is now in a storage facility full of Joyce particles. It's starting to dawn on Jack that the whole operation is based on his brother's research.



Act 2

Part 2

MONARCH
MONARCH
MONARCH

GROUND ZERO

With some guidance from the abductee he rescued, Jack realizes that in order to reach the drydocks, he'll have to go through the highly restricted area known as Ground Zero. On his way there, he learns that Monarch has recovered some of William's personal effects from his car. Going through them, he finds an old, battered key labeled "Bradbury Swimming Pool."

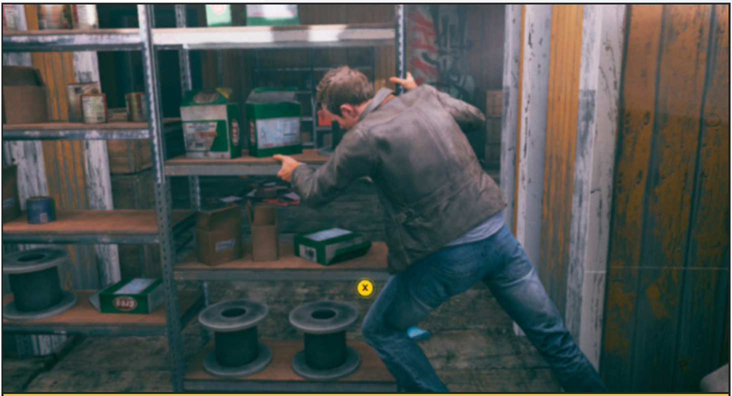
To his shock, its epicenter is actually at William's old workshop. Entering the area, he experiences glimpses of an earlier time—of William working on a cruder version of the Time Machine, something that predates the one Serene's Project Promenade built. He realizes something crucial happened here, something that has made time work in weird ways here, but he doesn't know what—however it's clear Monarch is very interested in it.

Making his way through this strangely shifting area, Jack manages to get clear of it and reaches the drydocks—only to see Serene taking off in a helicopter. Serene seems confident that he'll see Jack later tonight at Gull Island, where Monarch is hosting an exclusive gala evening. Jack, enraged and unwilling to let Serene escape, attempts to shoot down his helicopter, but Serene uses his abilities to cause an unfinished massive ship to collapse on top of Jack.

Jack barely escapes the destruction with his life. Climbing out of the drydocks, he encounters Beth Wilder. After some tension, they drive off together to investigate the Bradbury Swimming Pool.

Chronon Sources	7
Intel	1
Collectibles	13
Quantum Ripples	1

GROUND ZERO



MANDATORY: Interact with the shelf and rapidly tap X to slide it out of the way.

While entering this small room, Nick/ Amy asks Jack if it is possible that his brother Will might be working for Monarch. Jack doesn't believe that, but thinks Paul is up to something big.

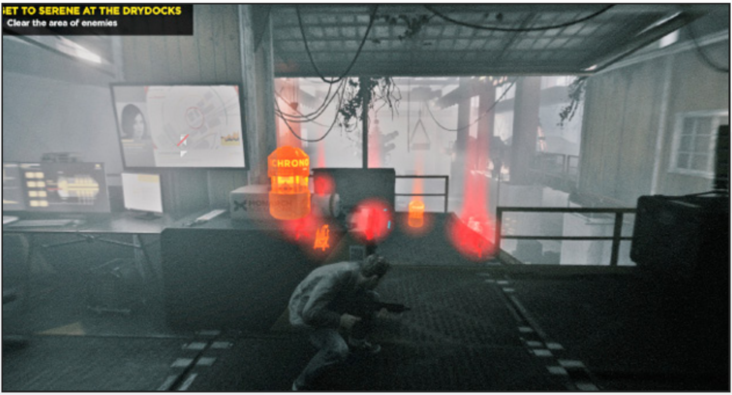
The next door leads to an elevated platform above a massive room that contains a Chronon harvester. Several Monarch personnel guard that piece of equipment.

HINT

There's an Assault Rifle on a crate near the large TV immediately after entering this room.

HINT

Look near the computers for a few weapons and an ammo crate.

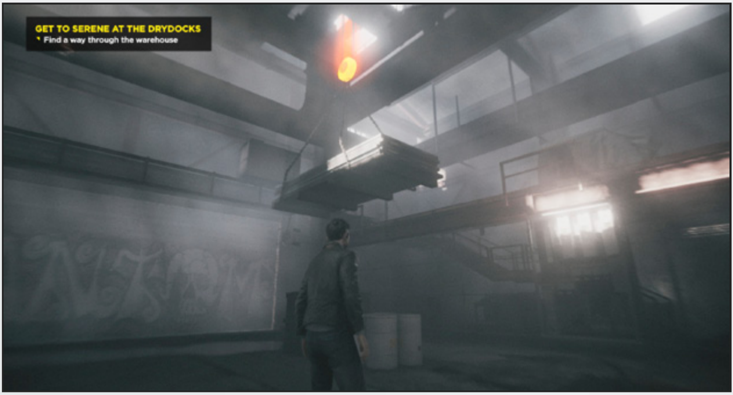


Jack begins by taking out as many operatives as possible on the ground level near the harvester, but then runs back up the stairs as the shotgun tech approaches to separate them from the group.

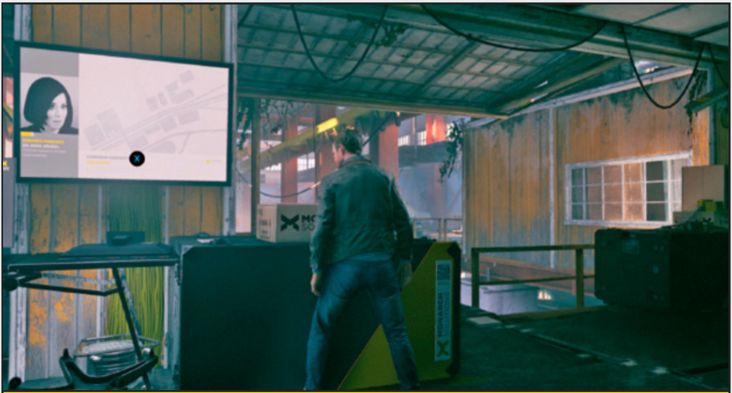
HINT

A PDW lies on a crate on the ground level near the other large TV.

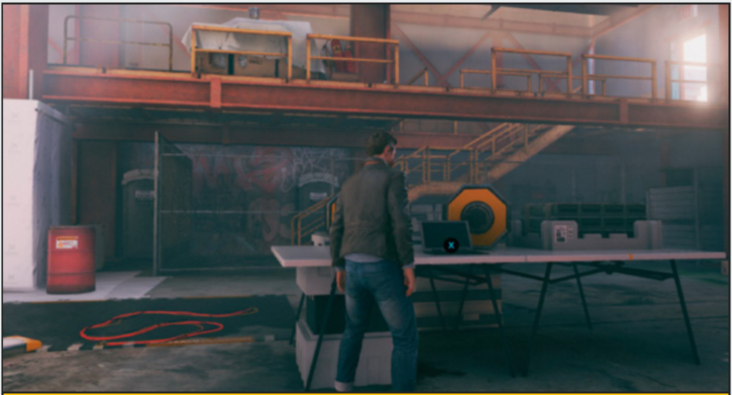
After the shotgun tech has been eliminated, Jack runs back down to the ground floor and takes out the remaining Monarch operatives near the Chronon harvester.


GET TO SERENE AT THE DRYDOCKS
Find a way through the warehouse

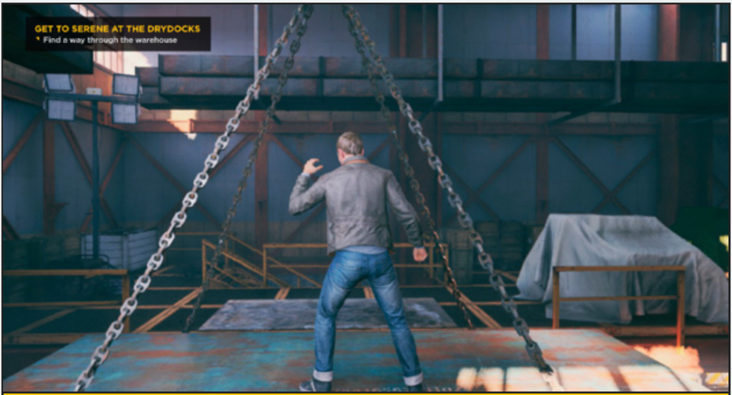
Once all enemies in the area have been neutralized, Jack uses his Time Vision and looks up. He shoots the anchor for the pallets and knocks it to the floor, then climbs on the pallets and rewinds time.



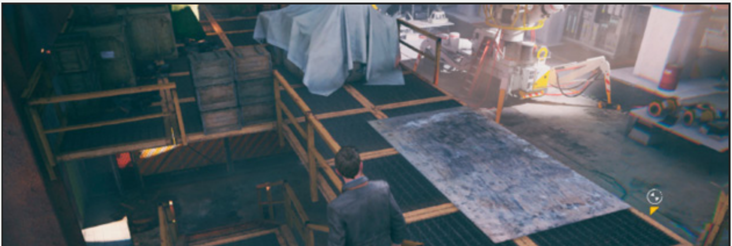
COLLECTIBLE: Before rewinding time, Jack runs back to the stairs he originally descended and climbs them to access the computers. He Interacts with the TV to obtain a video file.



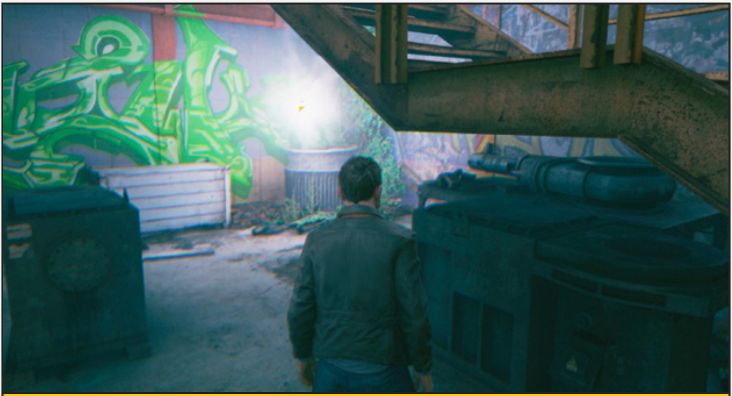
COLLECTIBLE: Jack heads back down toward the pallets he shot down and Interacts with the laptop on the folding table to obtain an email.


GET TO SERENE AT THE DRYDOCKS
Find a way through the warehouse

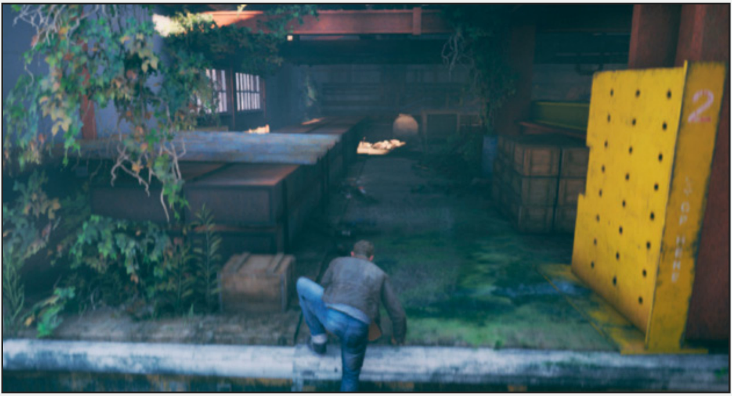
MANDATORY: Jack rides the pallets up to the catwalk by standing on them and rewinding time.



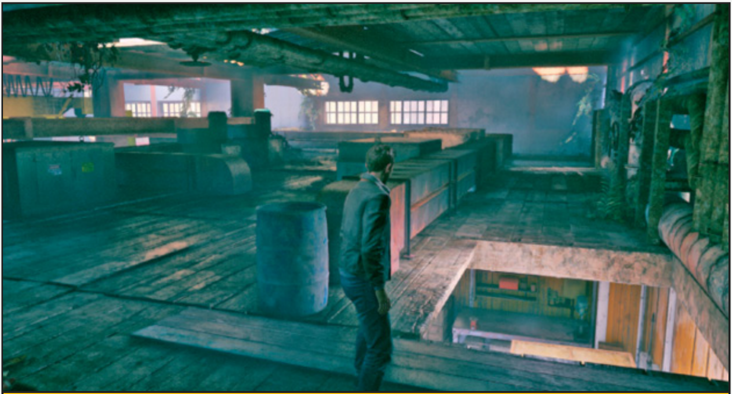
Before following the catwalk back, Jack heads down the nearby staircase.



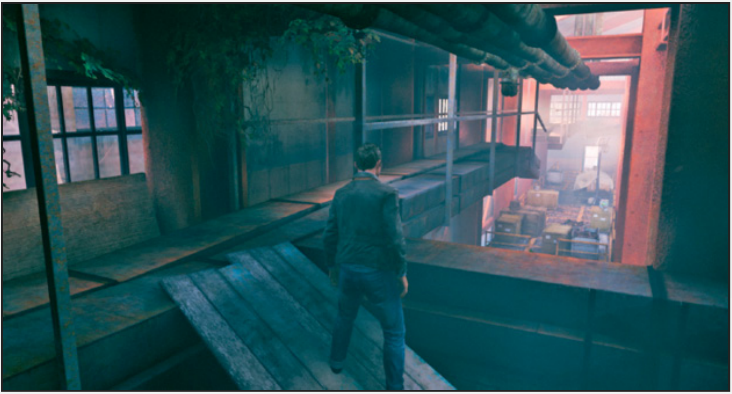
CHRONON SOURCE: Down the stairs directly ahead after jumping off the pallets. At the bottom of the stairs, Jack turns around and uses Time Vision to reveal a source above a garbage bin.



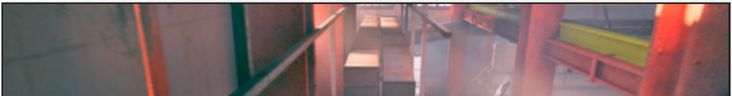
Jack climbs up the crates and follows the path around the room to reach the other side.

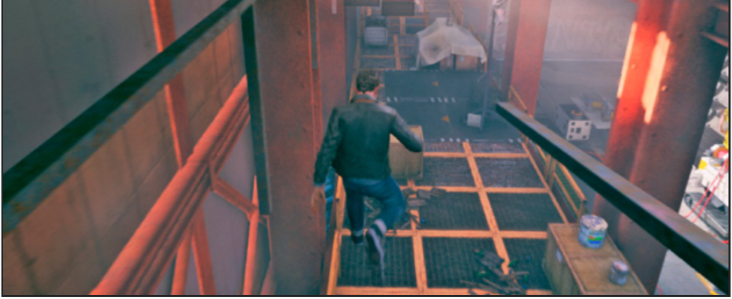


CHRONON SOURCE: After climbing the boxes to the area with the vents, Jack jumps over the vents near the back wall to drop down into a secret room with this Chronon source.

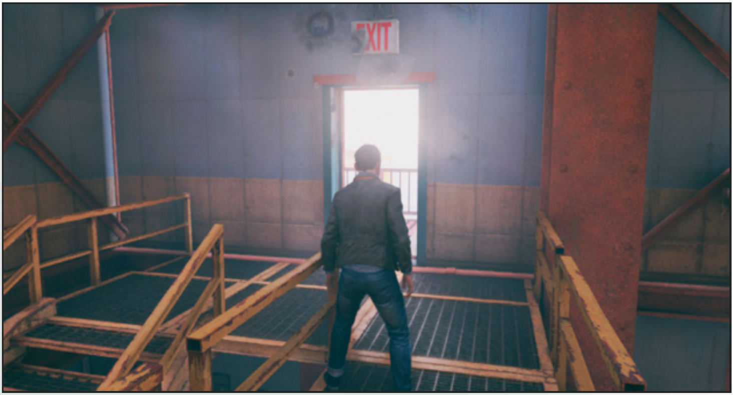


Jack walks up the ramp and onto the air ducts.

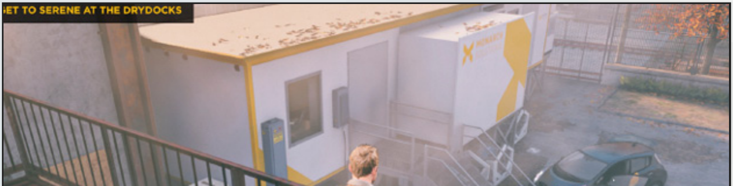


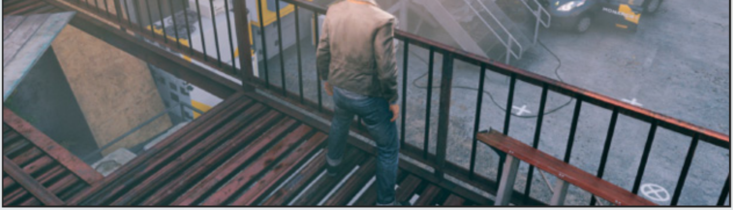


He follows the air ducts back and drops down, then exits the doorway to the next location.

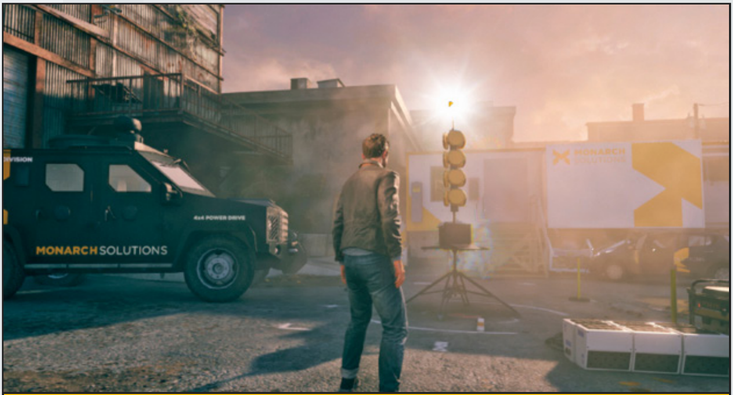


The door ahead leads Jack to the Transformer Yard.

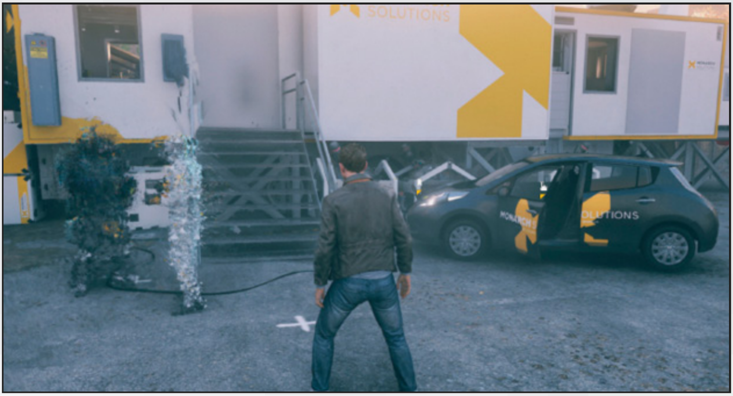




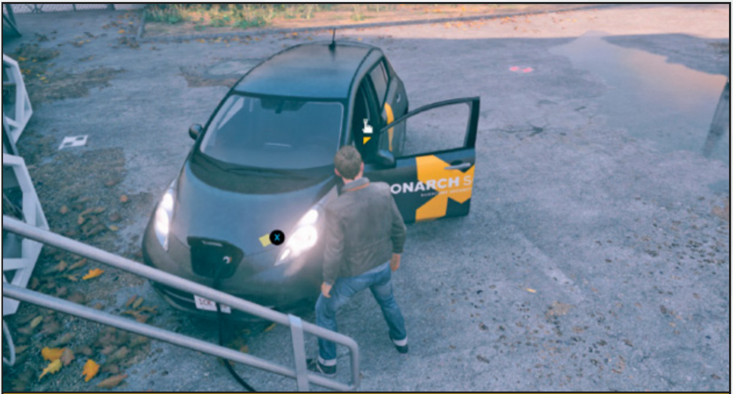
Walking through the door, Jack finds himself on an elevated balcony. He drops down to the area below.



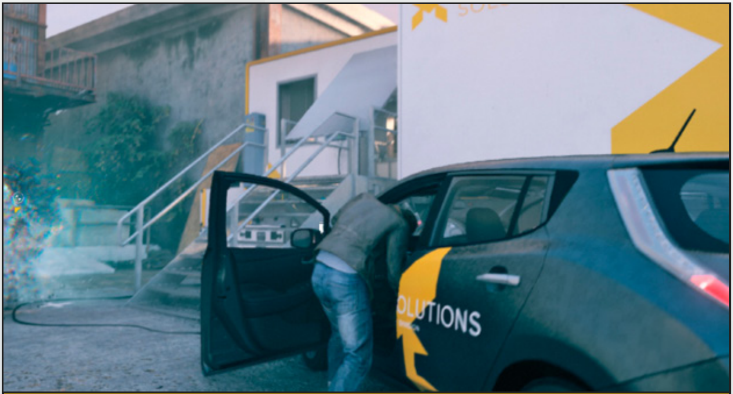
CHRONON SOURCE: After dropping down below, Jack turns to the right and uses Time Vision to spot the Chronon source above the Chronon harvester.



As he is searching the area, Jack finds an echo. He uses Time Vision to Interact with it.

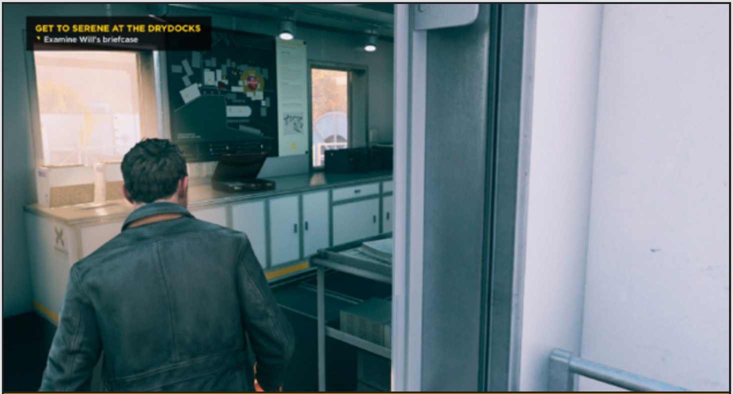


COLLECTIBLE: Jack approaches the Monarch car and Interacts with the hood to obtain a document.

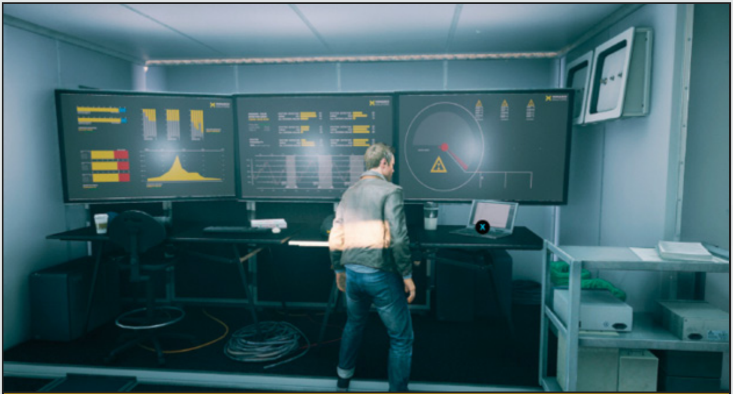


MANDATORY: Jack Interacts with the ignition through the driver's side door and opens the gate to the Monarch trailer.
COLLECTIBLE: He also obtains an audio file.

Paul's men had taken the briefcase from Will's car and dumped out the contents on a table. Will said he needed something from the briefcase to stop the Fracture.

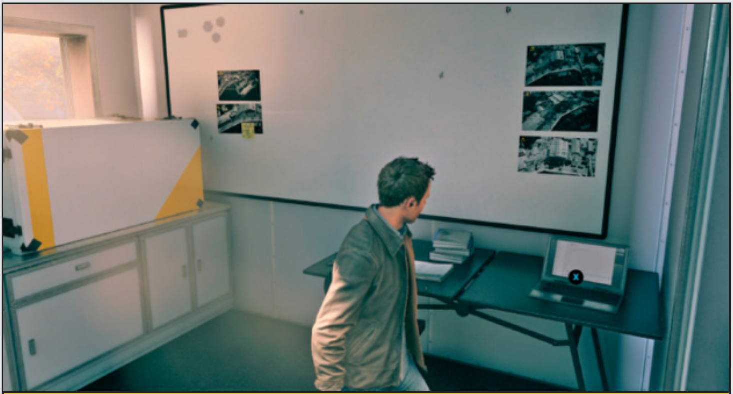


MANDATORY: He enters the trailer and heads toward the briefcase. Upon examination, Jack only finds Will's phone and a key to the Bradbury Swimming Pool. Jack takes both objects.



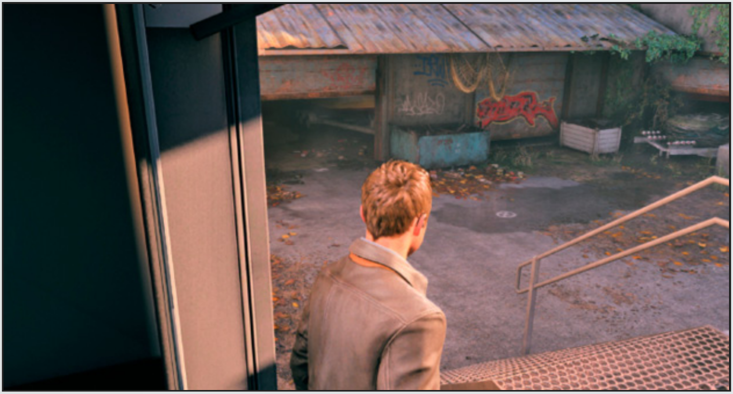
COLLECTIBLE: After grabbing the briefcase, Jack turns around and Interacts with the laptop to obtain an email.

As he is searching the trailer, Beth Wilder calls to tell him someone is accessing Facebook from a Monarch station. It's Nick! Jack wants to get back to him, but Beth tells him not to.

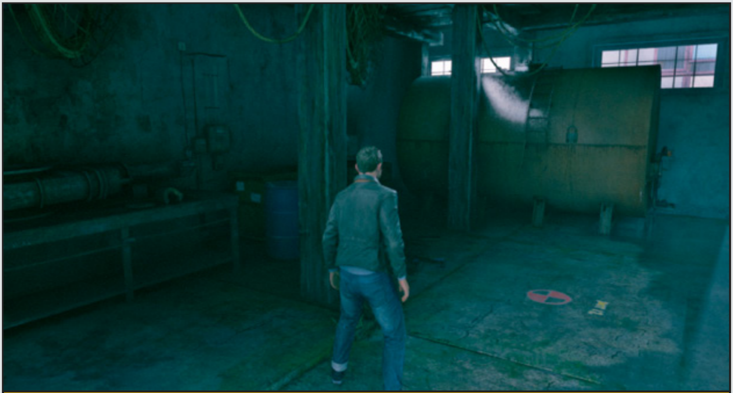


COLLECTIBLE: Jack heads to the back side of the trailer near the exit and Interacts with a laptop there to obtain another email.

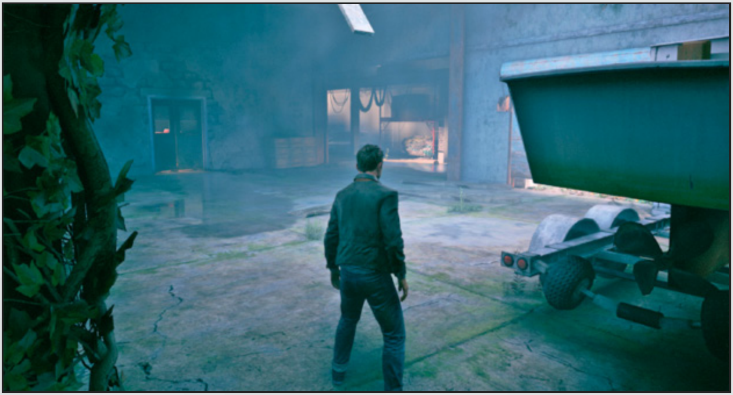
Beth wants to know where Jack is and he explains that he's on the way to the drydocks to meet Paul. She tells him that Serene is not the priority, but that she'll meet him at the drydocks.



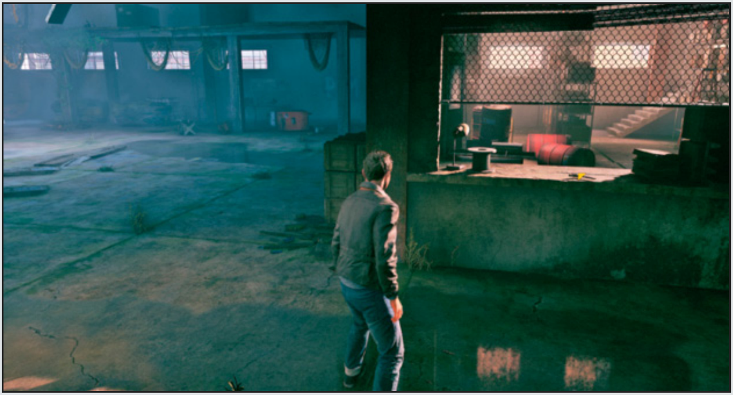
As Jack exits via the door and heads down the staircase, he proceeds to the nearby building through an open garage door. Meanwhile, Beth tells him that Channel One is the Monarch frequency and that Jack should use it to stay ahead of them.



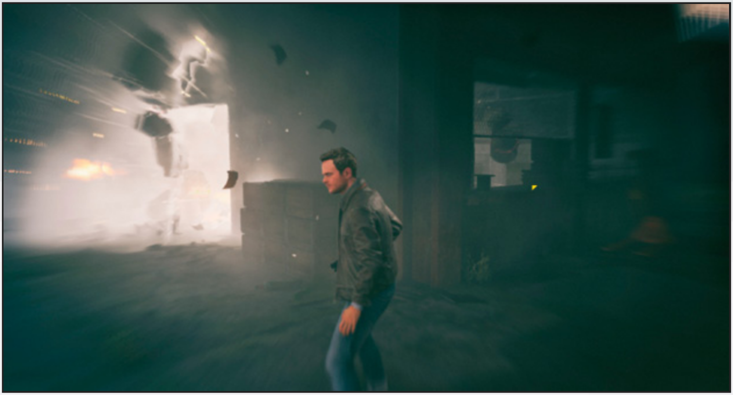
CHRONON SOURCE: Jack runs straight back toward the large metal oil tank and uses Time Vision. There's a Chronon source In the corner between the wall and the oil tank.



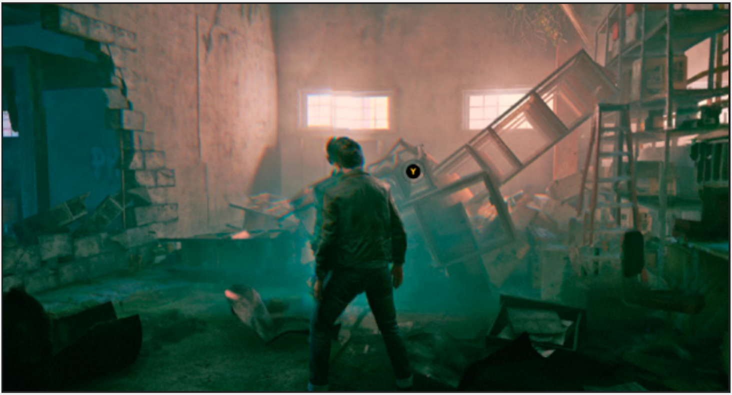
He heads toward the double doors in this garage. The door is locked, however, and Jack has to find another way in. As he's looking around the area, he sees that there are several explosive barrels just behind the door.



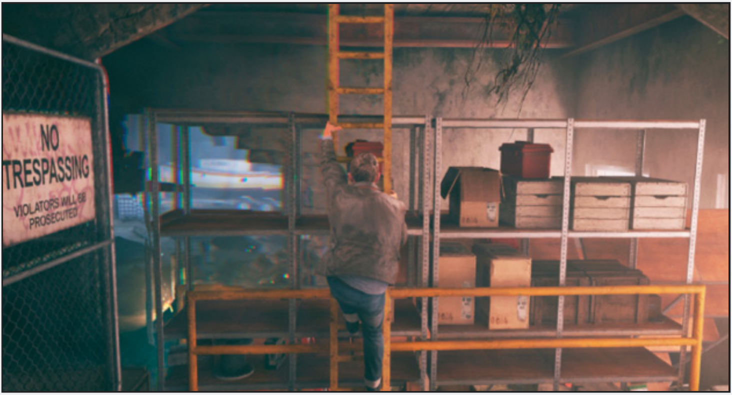
As he continues his search of the area, Jack runs to the side. To his surprise, there's a burst pistol on the counter. He takes it.



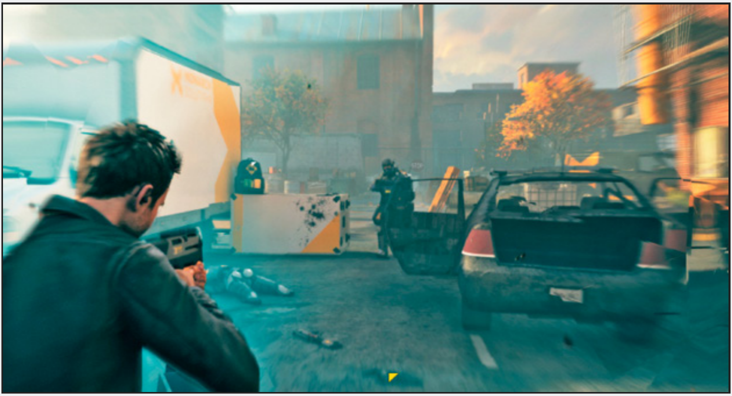
Jack shoots at the barrels to blow them up. This takes the door out, creating a new path for him to get to the drydocks. The loud explosion is also heard by others and Jack can overhear a radio transmission from a Monarch operative to HQ regarding this. HQ reacts by dispatching striker units to take defensive positions near Ground Zero.



He enters the small room that is now littered with debris due to the explosion. Jack uses his power to rewind time and get various fallen shelves out of his way.

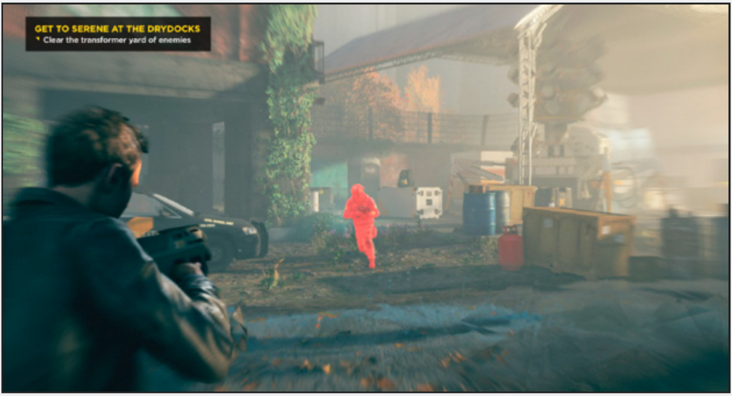


Jack moves past them and climbs up the ladder that leads to a small transition room. As he heads through a door, he sees a large open area he immediately recognizes—Will's Workshop. It was becoming clear to him that the Workshop was at the center of Monarch Solutions. Jack wants to see what's in there—plus it seems to be the only way to reach the drydocks from here.



Jack drops down to the Transformer Yard ready for a fight. The area is heavily patrolled by operatives from Monarch Solutions. As Jack is fighting the hostile forces, an alarm is filling the air and it appears that a stutter is about to hit.

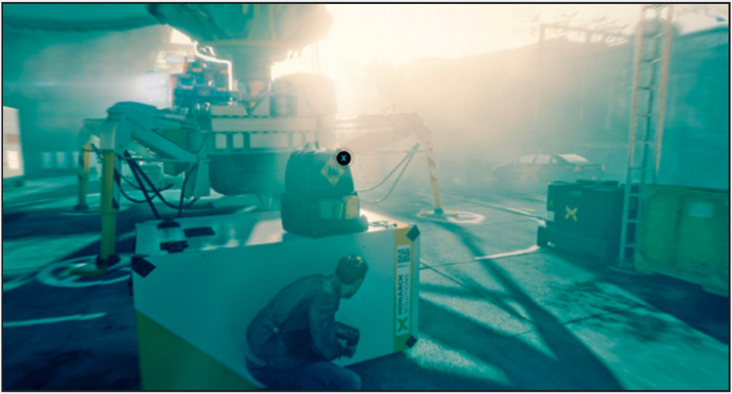
After an extended firefight, all operatives have been taken out and the gates to the transformer yard open...


GET TO SERENE AT THE DRYDOCKS
Clear the transformer yard of enemies

...and two heavily armored Monarch shotgunners approach.

HINT

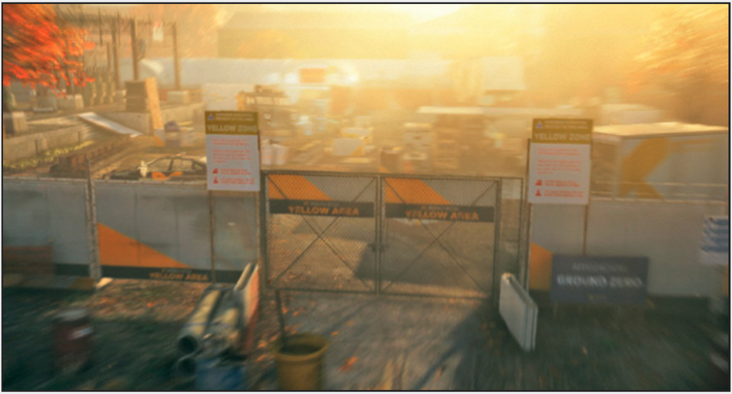
It's easy to bait the shotgunners to come over to Jack's position. All he needs to do is stay in cover near the Monarch van. Doing so allows Jack to take them out one at a time.



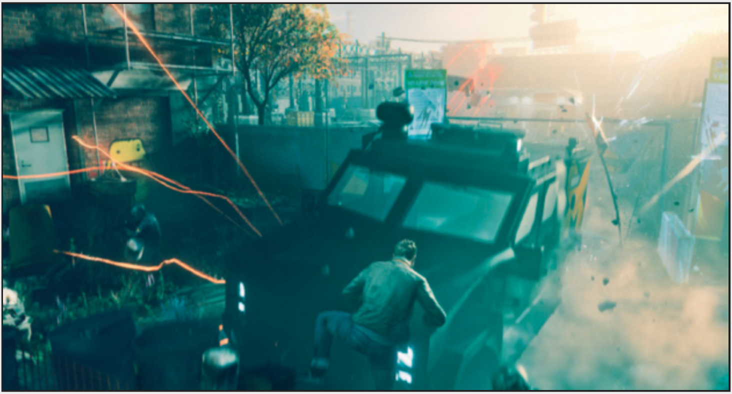
Once Jack has taken down the two shotgunners, he reloads his weapons at a nearby armor crate and heads into the transformer yard.

As this is Ground Zero, the area is heavily defended and Jack must defeat many operatives as he progresses toward the opposite end of the yard.

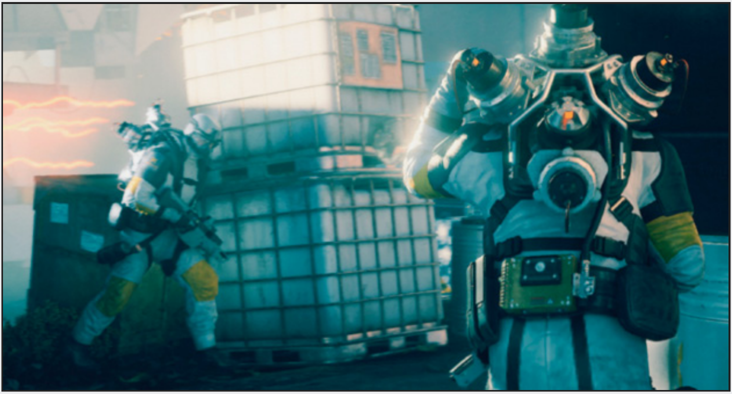
The stutter seems to be getting worse.



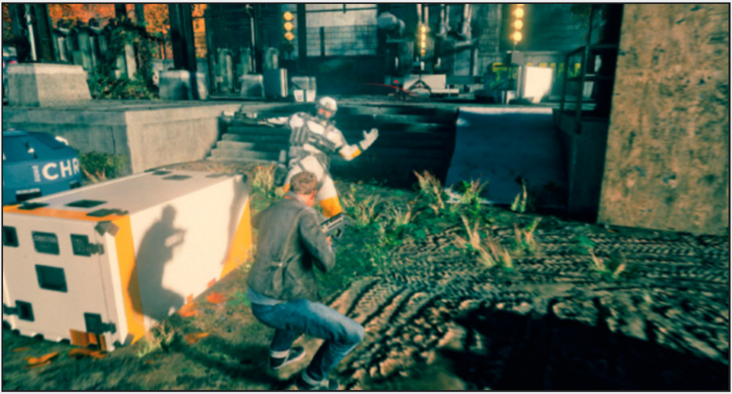
As Jack reaches the back gate, a bearcat crashes through just as the time stutter hits, freezing everything.



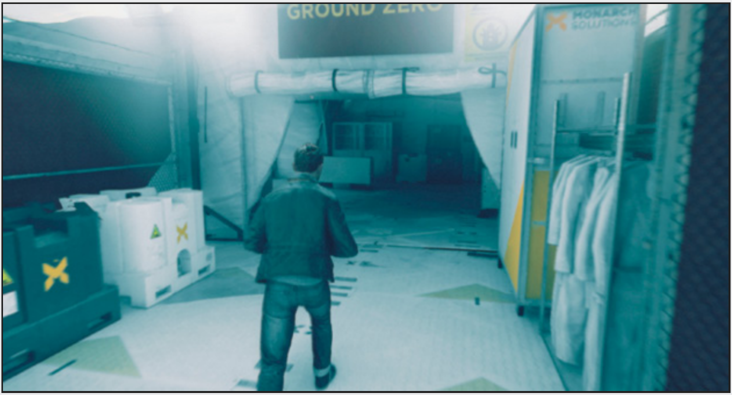
As he is the only one who can freely move during a stutter, Jack climbs unopposed on the bearcat and jumps over the fence and into the next area.



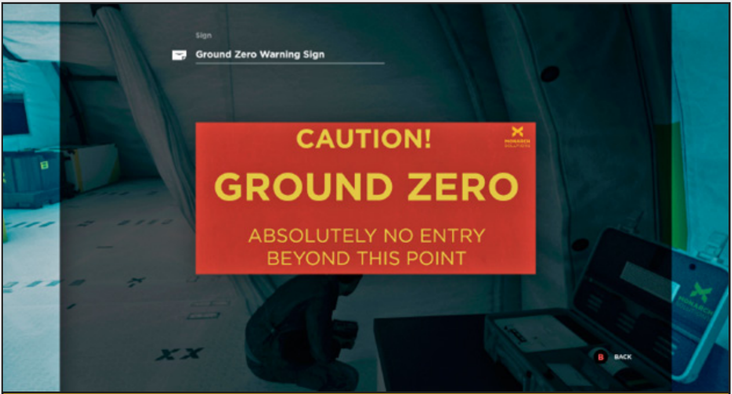
Suddenly, a new enemy appears. Monarch Striker units appear. Wearing a heavy combat suit and other high-tech equipment, these troopers can move during a time stutter. Jack is shocked as this was completely unexpected.



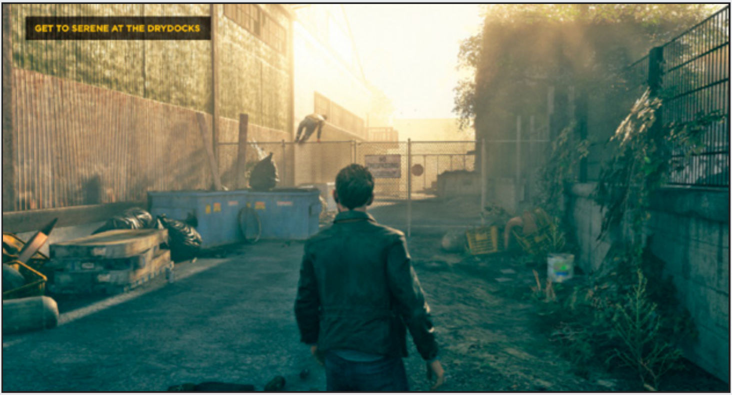
Two waves of two strikers attack Jack. These enemies can moves very quickly—almost like teleporting through time—and Jack has his hands full to overcome them. After a difficult and tactically challenging firefight, Jack manages to take out the two waves of strikers.



Jack heads into the tented area and follows the path. Scientific equipment, lab suits, and Monarch equipment line the path into the area.

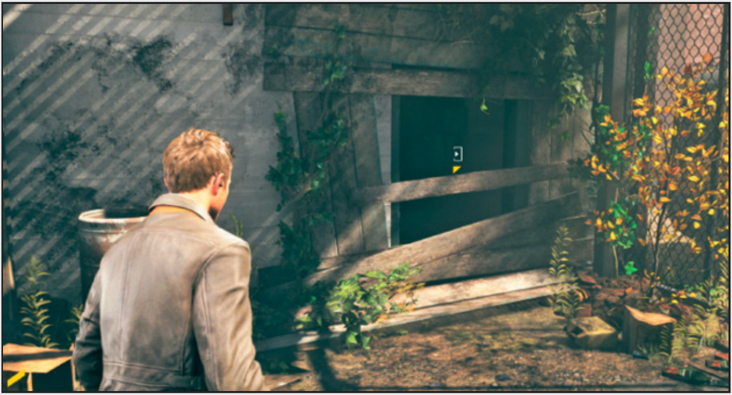


COLLECTIBLE: There's a warning sign that reads "Caution! Ground Zero" to the right on the way in. Jack can Interact with it to obtain an image.

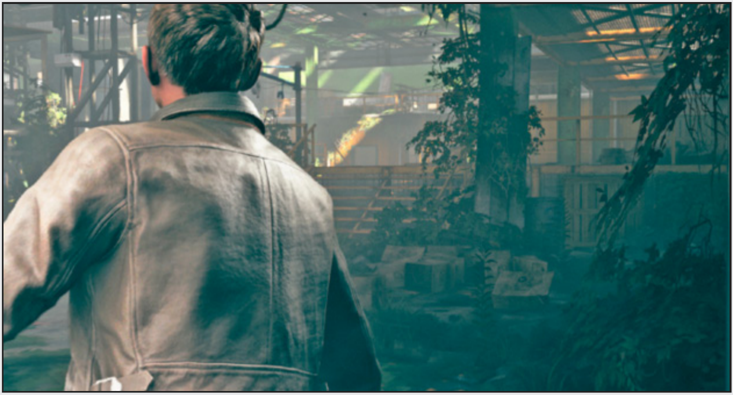


As Jack continues to head further down the path, time suddenly rewinds rapidly and he finds himself outside. Just ahead, he sees a person jumping over a fence. It's Jack himself... somehow in another time? This already happened!

Jack approaches blue garbage cans and jumps over the fence, then walks down the path to a boarded up doorway.

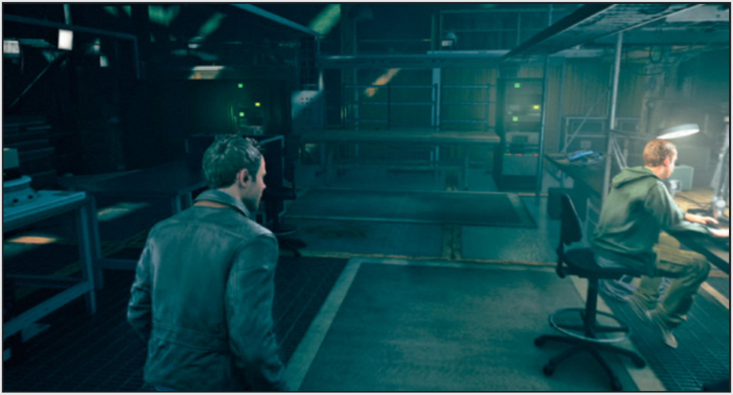


Jack know this area well. It is Will's old workshop. As he proceeds down the path, time seems to be unraveling. Different times of day, sudden rainstorms, everything moving incredibly fast. Finally, Jack reaches a boarded-off doorway. He breaks the frame to enter the building.

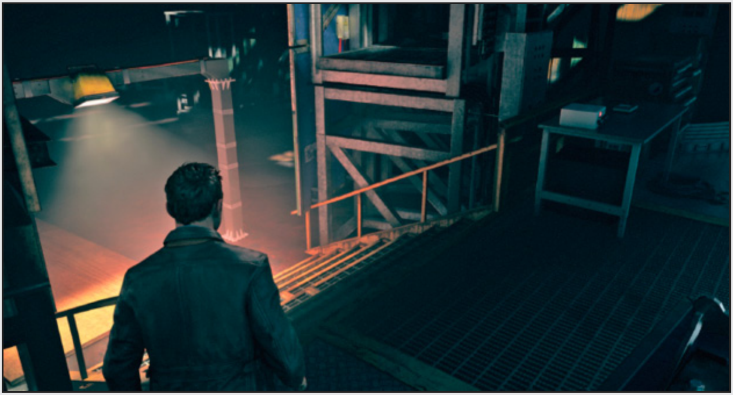


The moment Jack enters, the door through which he came is gone—replaced by a solid wall. He can hear Will's voice echoing in the room. Inside this area, time is fast forwarding. Day, night, the inside of the room, everything is moving and jumping through time. Throughout all this, Will is clearly building something...a machine.

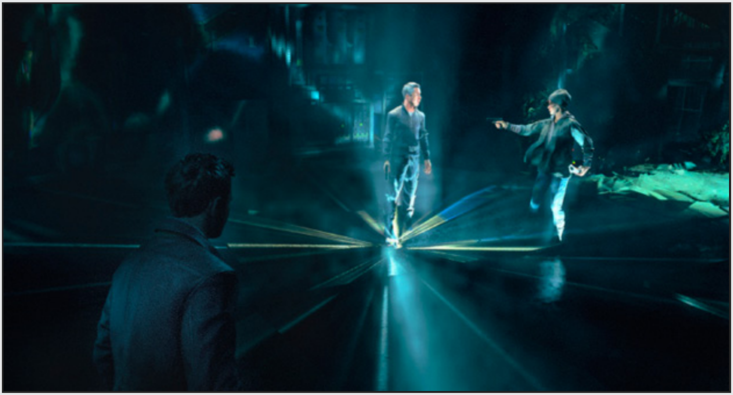
Jack is just watching the events unfold, over time, the myriad loose equipment and seemingly unrelated elements form into something quite grandiose—and familiar—a TIme Machine much like the one Paul had shown Jack back at the university. Eventually, the machine is completed and Will's ghostly appearance—at some unknown moment in time—exclaims, "It works!"



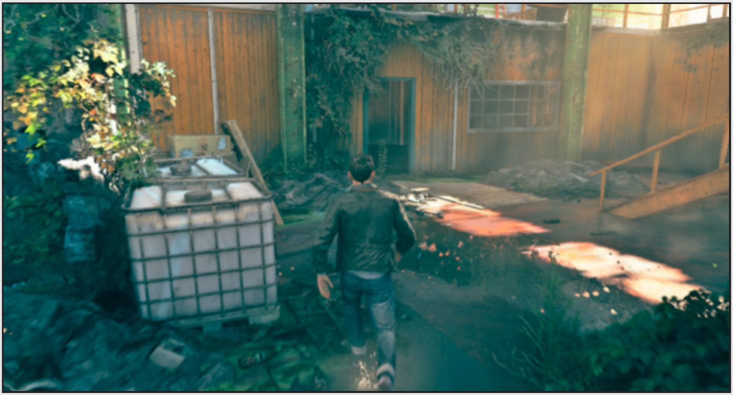
Continuing to witness the events of the past, Jack sees his brother frantically working on something else—a countermeasure? Jack witnesses scenes with Paul Serene. It appears that the Time Machine is gone from this location.



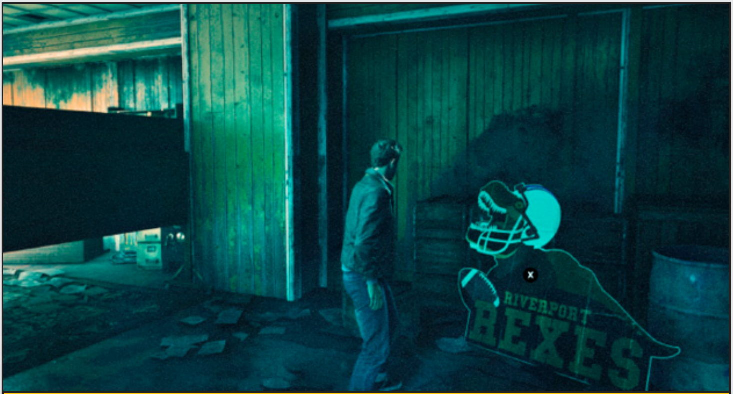
As Jack is searching the area, he finds another set of stairs and heads down these.



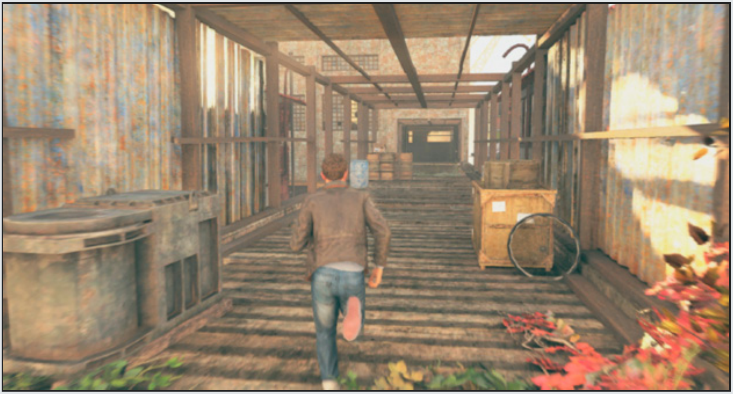
Jack witnesses glimpses of the past... or maybe the future. There's a woman—is it Beth?—holding a gun at Paul. But it's all just fractions of conversations...nothing cohesive. Eventually, there is a bright flash—after that, Jack can continue moving. Jack knew that something had gone horribly wrong there, but it was scrambled, impossible to crack.



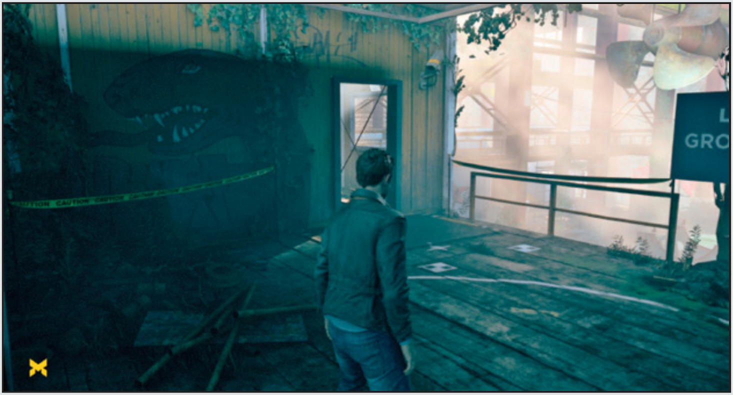
Jack heads through the doorway. It's daytime again. This is Ground Zero on October 9th, 2016—7:31 AM—three hours after the Fracture in time. As Jack explores this area, time keeps shifting. Eventually, he walks up a staircase.



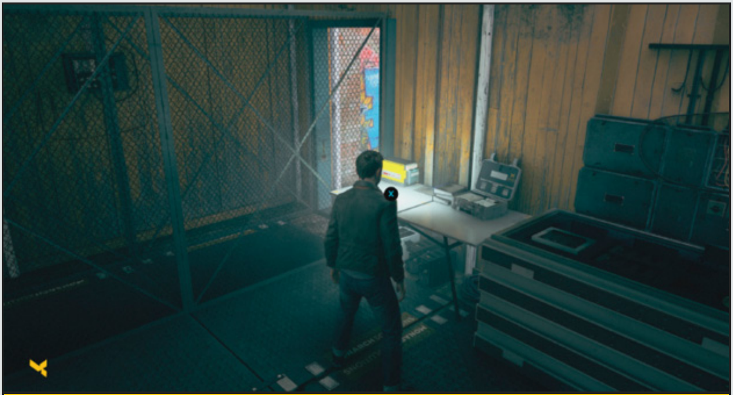
QUANTUM RIPPLE: After walking up the staircase, Jack uses Time Vision and Interacts with the Rexes sign. This triggers a Quantum Ripple.



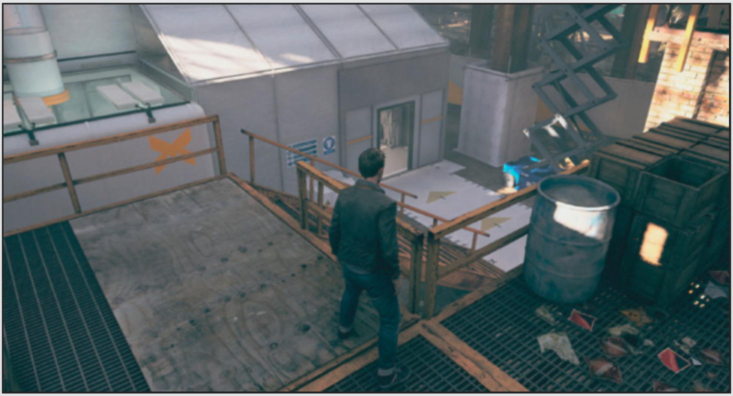
After that, Jack you can head over the skybridge to the adjacent building. As he is running over the bridge, the structure of the skybridge itself, the time of day, the objects—everything keeps changing. Jack realizes that he was part of something massive—something that didn't start at the university a few hours ago—it started over 17 years ago with his brother running secret experiments with Time Machines and countermeasures...



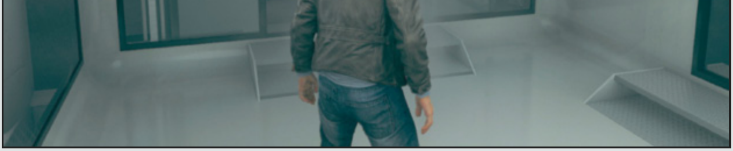
Once Jack reaches the other side of the skybridge, he turns to the left and heads through the narrow doorway. All Jack knew was that he had to get to Paul at the drydocks to find out more about what was going on.



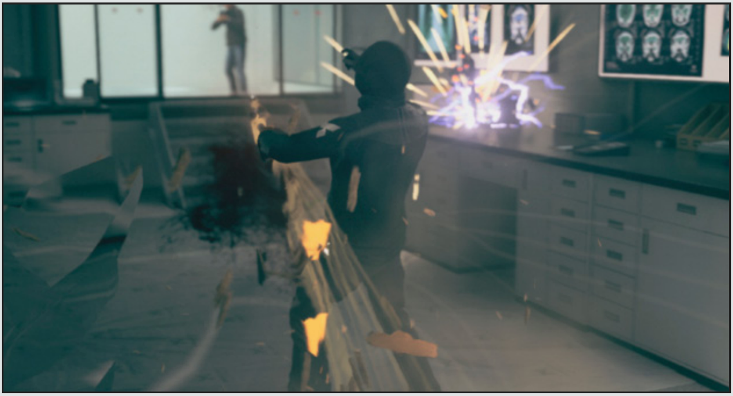
COLLECTIBLE: Jack uses Time Vision to spot a laptop. He Interacts with it to obtain an email.



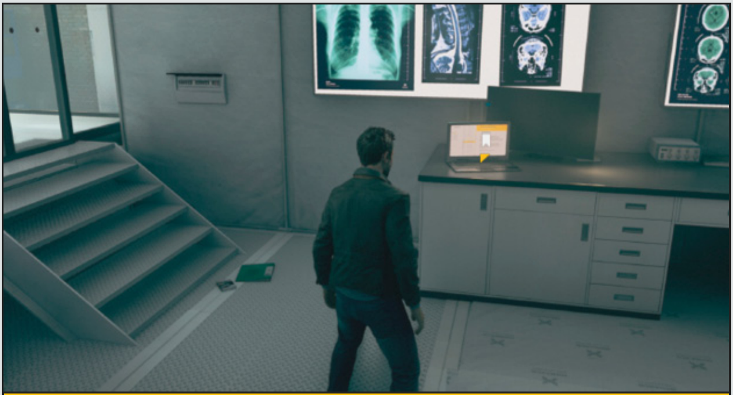
As he heads down a staircase, Jack encounters a time echo next to the scissor lift. It appears to be a scene with Paul and Dr. Sofia Amaral, but it's difficult to make out.



Finding his way through the maze of objects and time shifts, Jack finally enters a Monarch Solutions-branded area—it looks like a scientific lab or a medical facility.

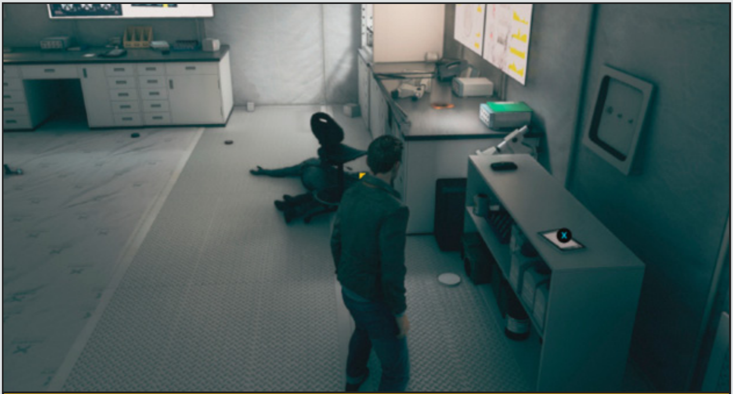


As he proceeds, Jack encounters medical room and is surprised to suddenly run into two Monarch operatives that appear to be working here. Jack must eliminate them.

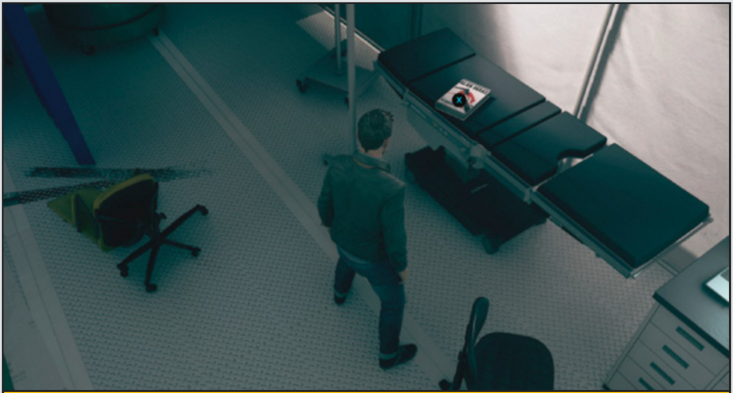


COLLECTIBLE: Interact with the laptop to obtain an email.

As Jack is looking around, it is clearly a medical facility as the walls are covered with brain scans and other scientific readouts. He finds a computer on one of the tables.



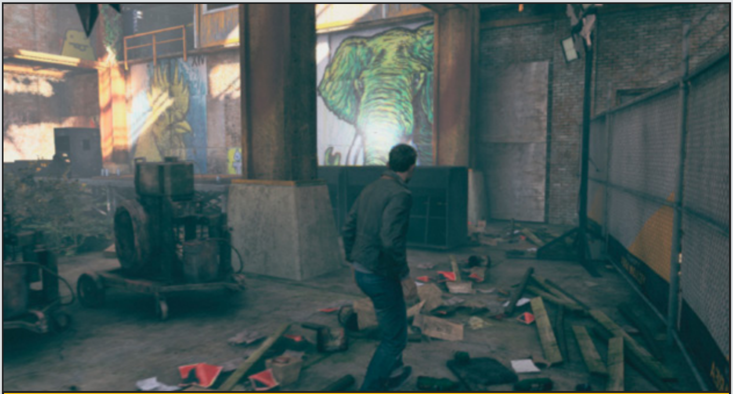
COLLECTIBLE: Interact with the tablet to obtain another email.



INTEL: Interact with the book to obtain an Intel item.

Jack exits the medical room and heads to the right. While exploring the area, he receives a phone call from Paul Serene. The two men get into an argument and Jack accuses Paul of killing the civilians from the university.

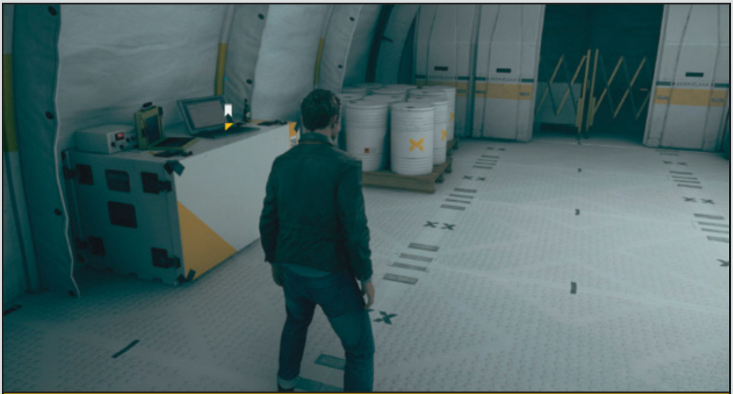
Paul refuses to engage in that conversation, but invites Jack to a gala later that evening. Jack is outraged that Paul would have a party instead of being remorseful—and Jack tells him that he won't attend his party. Paul only states that he will come, as it's already happened. Jack wants to know from Paul what's going on, what he has seen, but Paul only says, "good." Angry, Jack runs through the corridors trying to reach Paul.



CHRONON SOURCE: Before leaving for the drydocks, inspect the open area of the warehouse to the right of the tents, toward the exit. Walk over there and then approach the back wall where you entered to find a Chronon source on the face of some elephant graffiti.

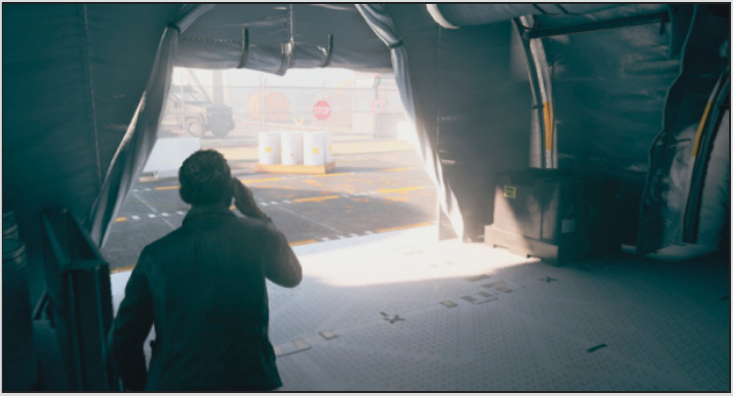
Around the corner in an open warehouse, Jack heads to the back wall toward a picture of an Elephant on the wall.

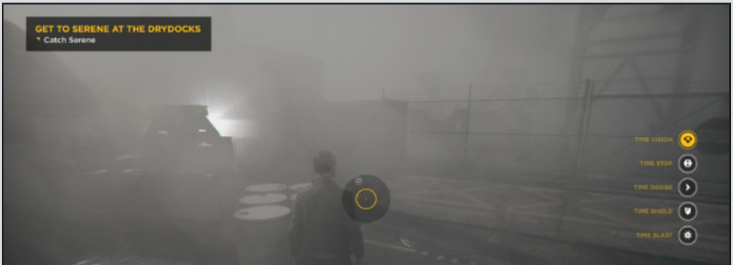
Jack continues to run through the Monarch-branded tents, desperate to find Paul. Suddenly, the noise of a helicopter can be heard from outside.

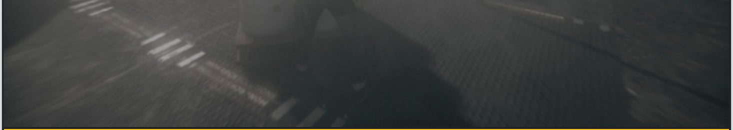


COLLECTIBLE: There's another laptop here. Interact with it to obtainan email.

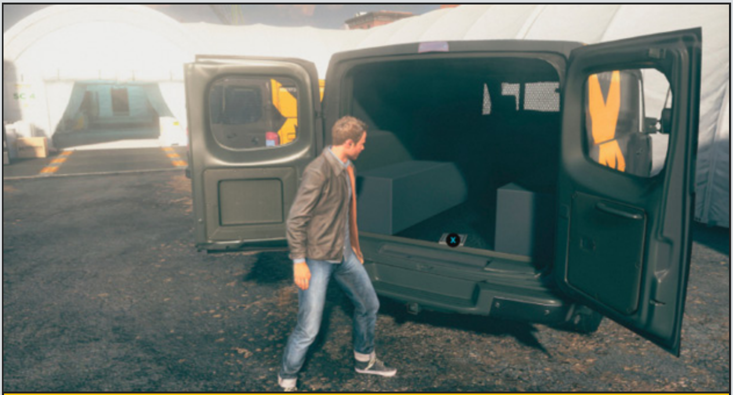
Jack reaches a clearing. He can see the drydocks now!



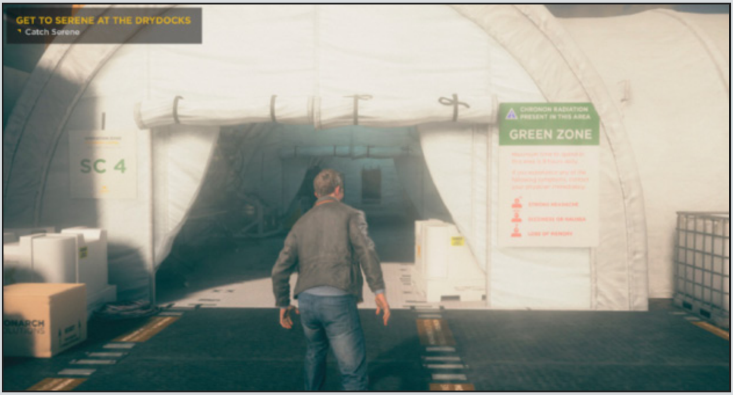




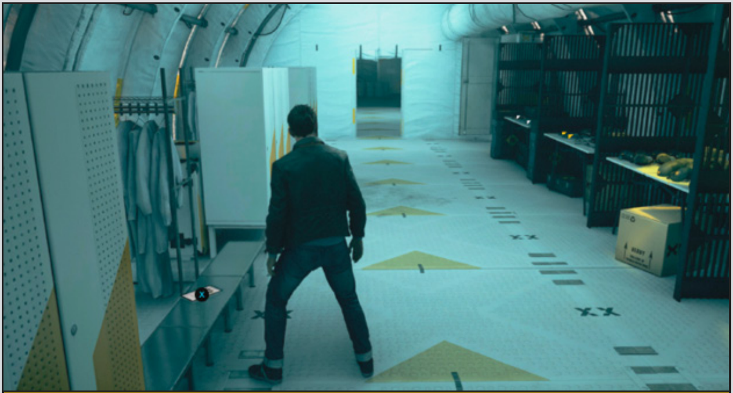
CHRONON SOURCE: Jack can use Time Vision just after exiting the tents and locate the nearby Chronon source.



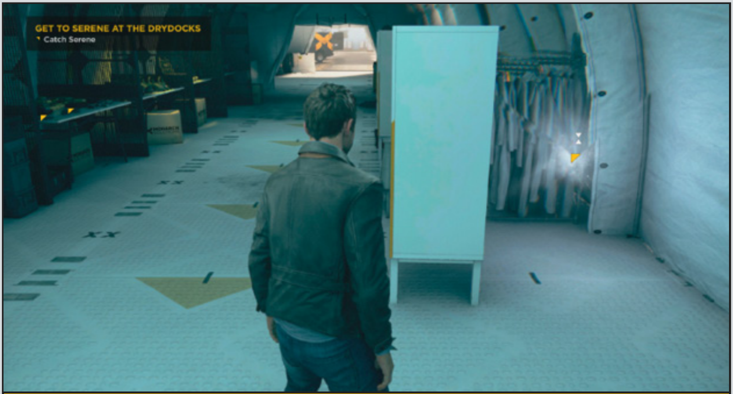
COLLECTIBLE: In the clearing, Jack also finds a tablet in the back of one of the Monarch vans in this area. He can Interact with it to obtain an email.


GET TO SERENE AT THE DRYDOCKS
Catch Serene
SC 4
CHRONON RADIATION PRESENT IN THIS AREA
GREEN ZONE
ONARCH
OLUTIONS

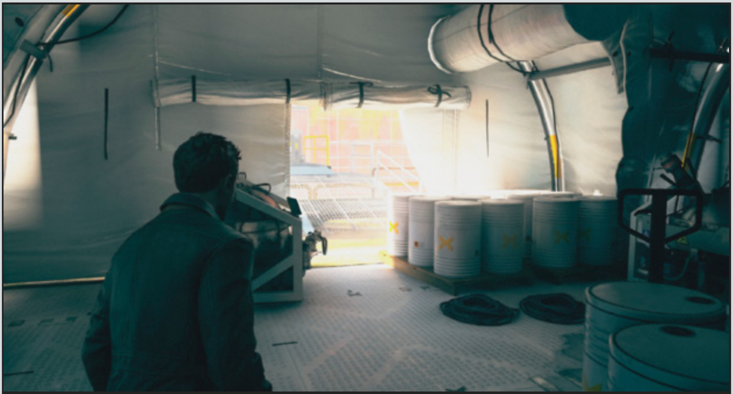
As he hears the helicopter in the distance, Jack continues running into the next series of tents.



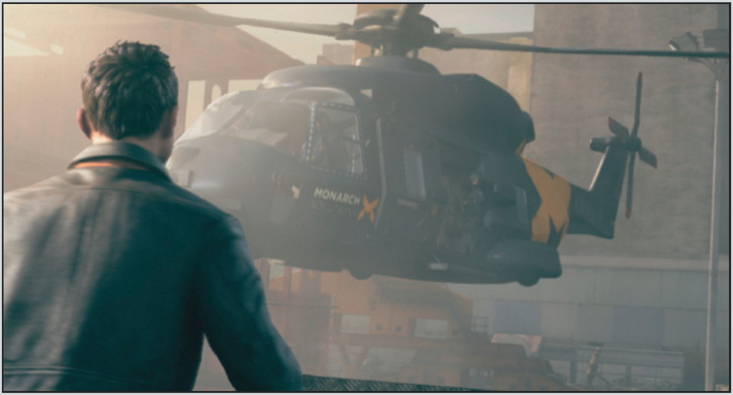
COLLECTIBLE: As Jack walks into the next white tent, he sees a tablet on the bench and can obtain an email if he Interacts with it.



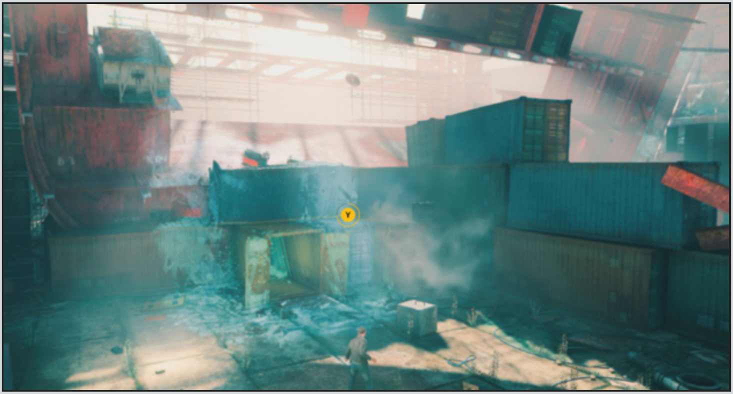
CHRONON SOURCE: Before leaving the munitions tent, turn around at the door leading to the exit to spot a Chronon source behind some lockers.



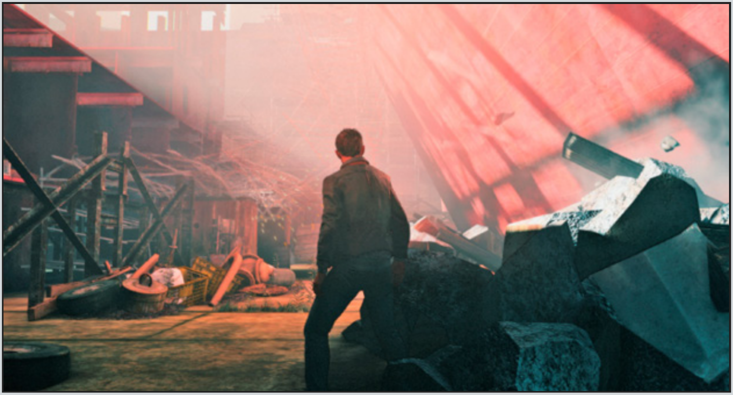
MANDATORY: Finally, Jack makes it to the end of the labyrinth of tents and emerges in a sun-filled location overseeing the drydocks. Just as he emerges in the opening, a helicopter carrying Paul Serene is leaving the drydock complex.



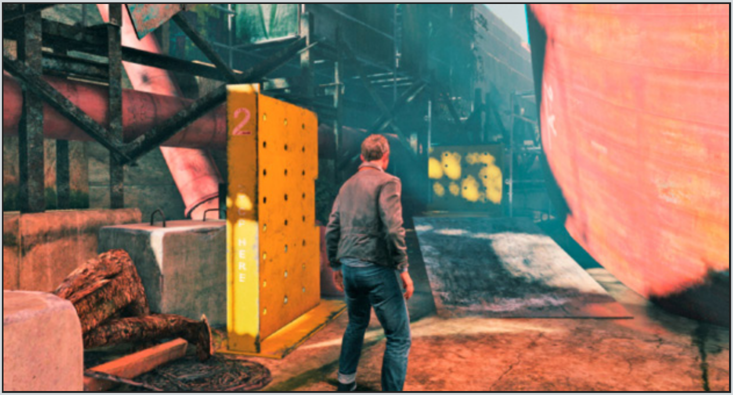
Jack is facing the helicopter and is seen by one of the pilots, who alerts Paul Serene of Jack's presence. Jack is furious that he's too late to face Paul and opens fire with his pistol. The armed guards on the chopper want to return fire, but Paul stops them. As the chopper starts to accelerate, Paul waves to Jack and also seemingly uses time powers to destroy the crane that was carrying part of a large ship under repair in the drydock.



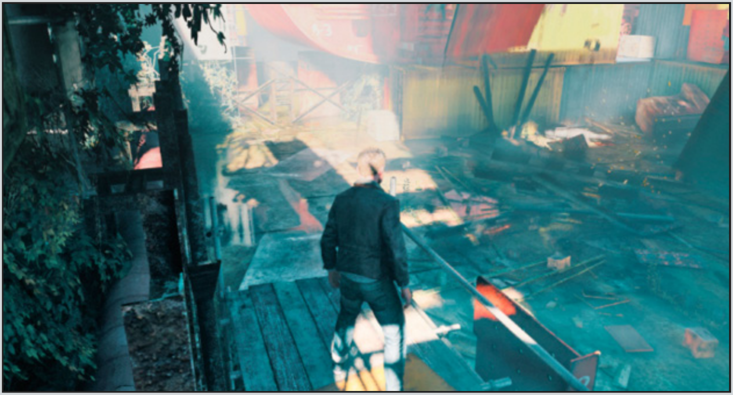
The container ship starts to come crashing down and a smaller piece hits the platform Jack was standing on. The impact destabilizes Jack's platform and comes crashing down; Jack is barely hanging on. Eventually, it crashes at the bottom of the drydocks while the entire container ship above is destabilizing. Jack uses time powers to make it through a collapsing yellow container that forms a tunnel for his escape.



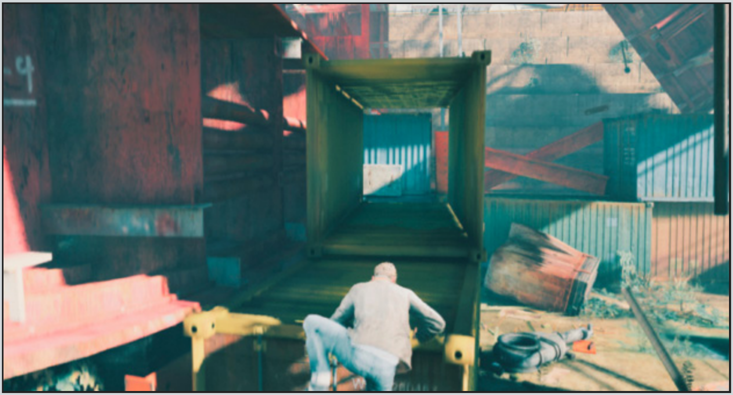
Jack dashes through the falling debris whenever the opening is clear and is tying to observe the falling pattern of the scaffolding. Jack has to time two dashes to make It through this section.



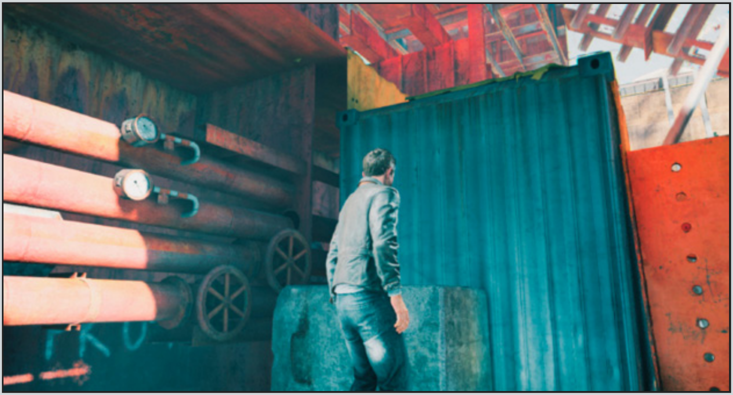
Jack needs to carefully time his dashes as many large objects are caught in the stutter and move erratically. Timing this wrong will cause Jack to get hit with deadly force of these large, erratically moving objects.



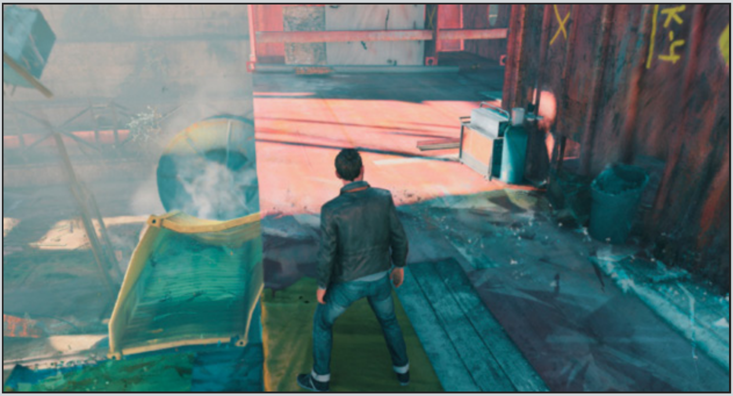
Jack, by carefully moving through the chaos, makes it to the far side of the drydock and climbs onto an elevated walkway. He continues following the path around the side.



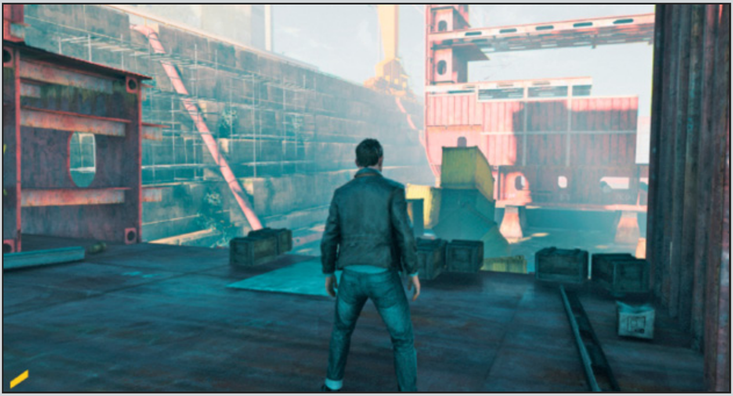
As he successfully passes on the side of the drydock, his path is blocked and he must climb onto a concrete block in front of two yellow containers, then onto the first container before dashing through the opening on the second. He needs to Time Dash carefully through the second container as it's rapidly shifting in time and could easily crush Jack if he times his dash wrong.



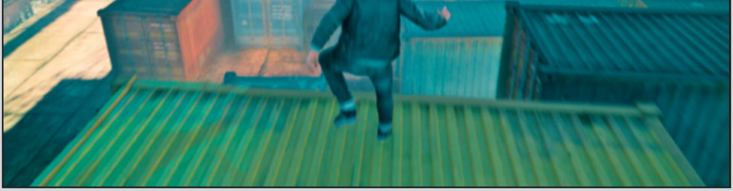
After making it through the yellow container, Jack must climb on top of a blue metal wall to reach the next platform.



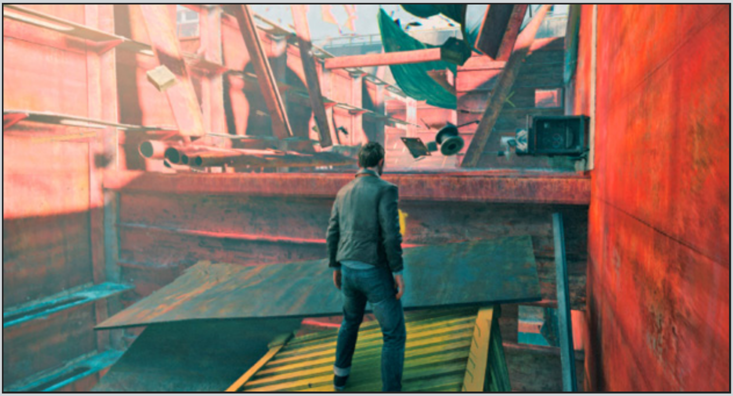
The stutter is getting worse. Jack continues following the yellow tarps, climbing up to reach the top of the ship section.



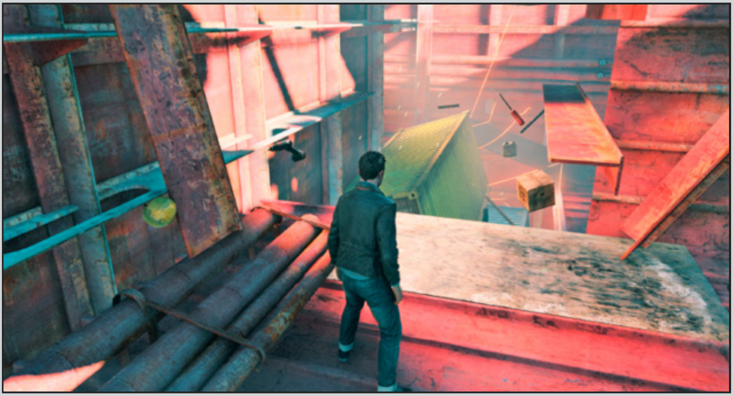
Once there, the Time Stutter hits fully and everything freezes. Jack knows that he has to get out of there as fast as possible and the environment is entirely unstable.



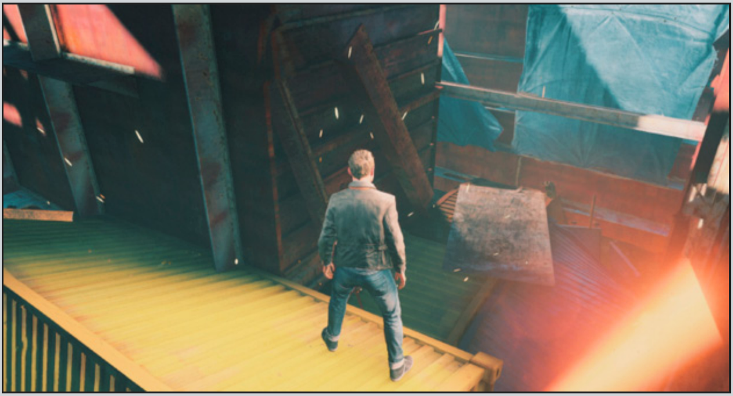
Quickly jumping from container to container, Jack tries to get through this labyrinth of metal as quickly as possible. Most of the solid landing spots happen to be yellow container boxes.



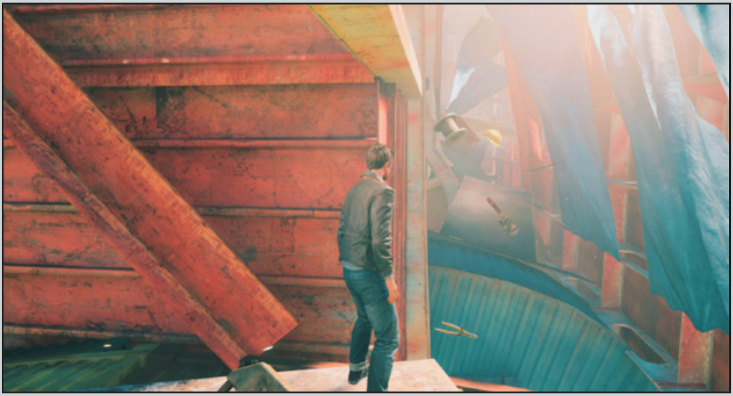
Jumping down to another yellow crate further below, the entire hull section starts to disintegrate and fall down toward Jack.

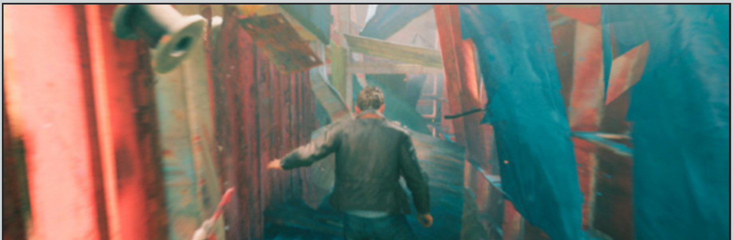


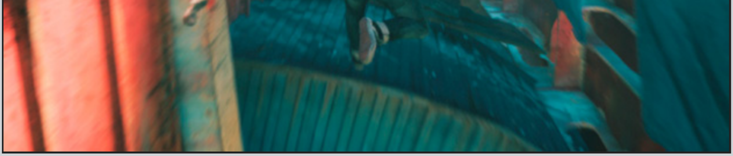
Jack climbs up the fallen hull and across to the other side.



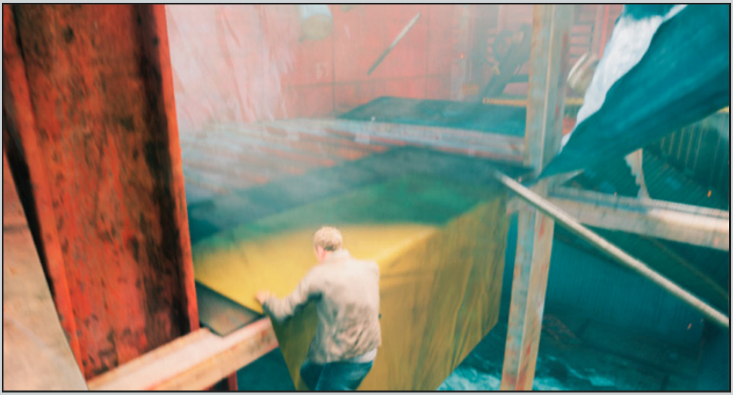
Jack looks for another yellow crate and drops down to it, then walks around the corner. A hull section falls again.



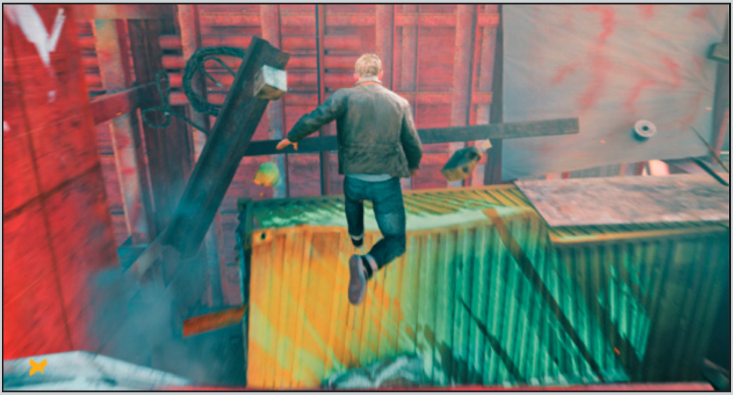




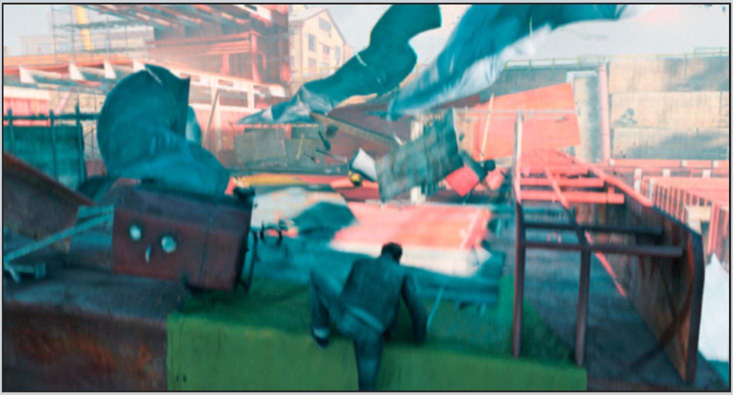
Jack jumps from crate to crate, keeping the blue tarps on his right side.



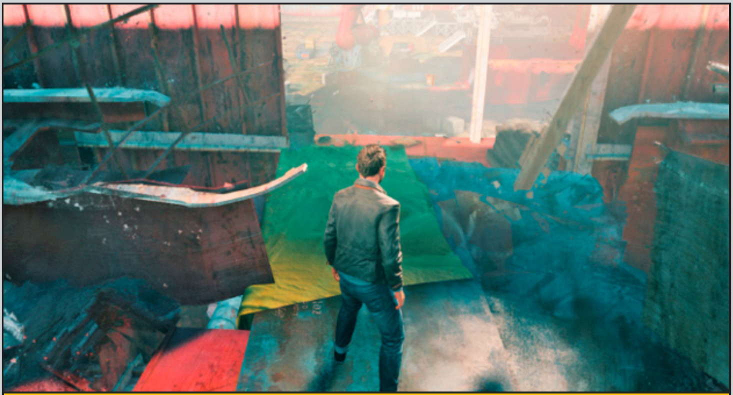
Once he makes it through the blue section, Jack climbs up the yellow tarp on the left and runs around to find some more yellow crates.



The stutters get more erratic and violent as Jack moves through this section of the ship.

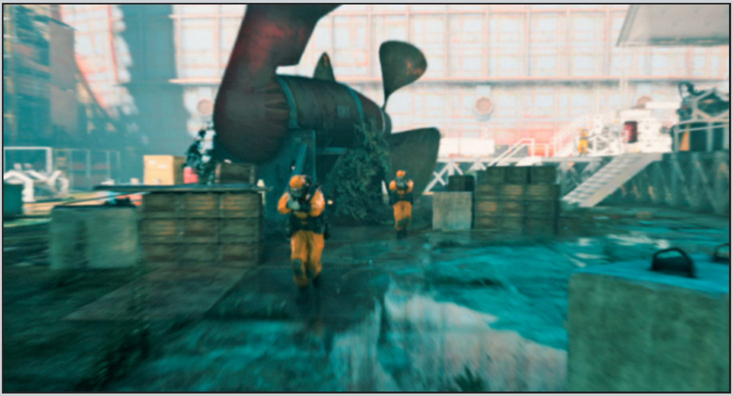


He climbs the yellow crates and continues onto the top of thehull section.

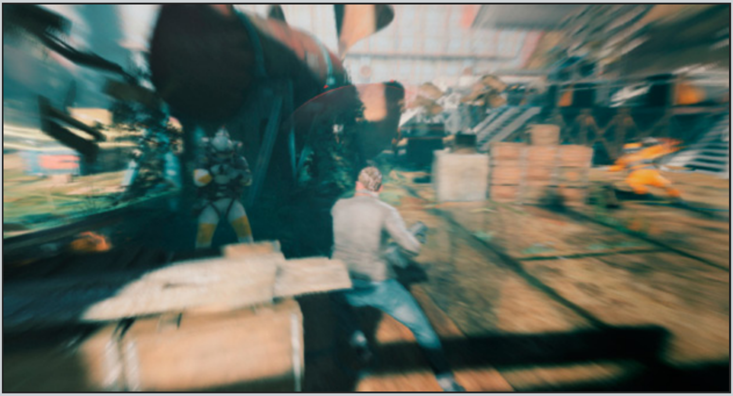


MANDATORY: Jack must approach the edge and jump to the next boat section. Just as he is trying to make this difficult maneuver, another stutter hits.

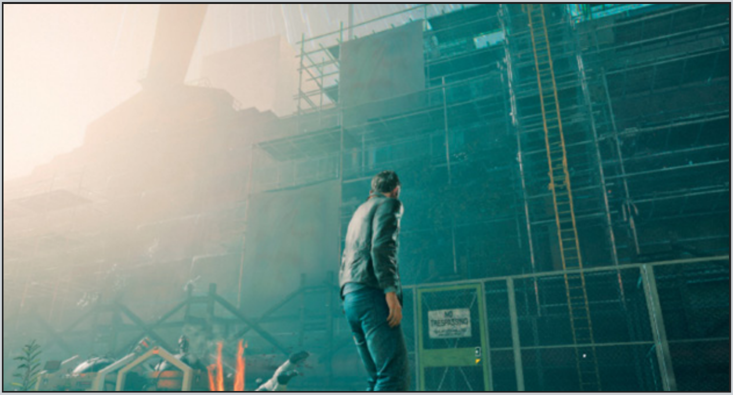
Having now reached the highest point of the ship, Jack has to leap down. Just as he jumps, a violent stutter hits and this entire portion of the ship falls to the ground as Jack slides off of it. As he lands, a huge section of this ship crashes right in front of him.



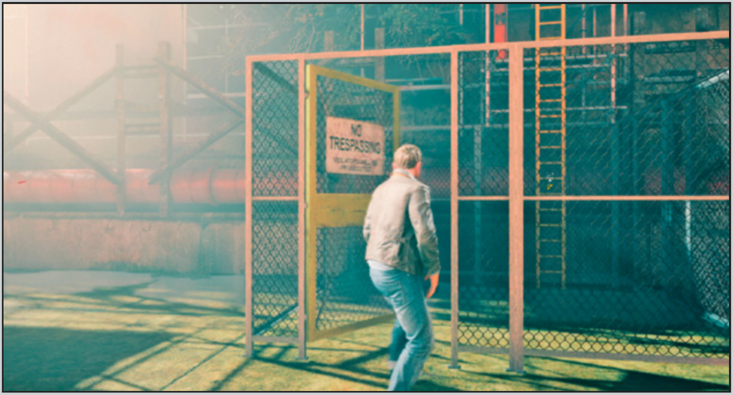
Now falling inside the stutter, the boat section moves back to its original position and opens a path for Jack to escape the drydock.



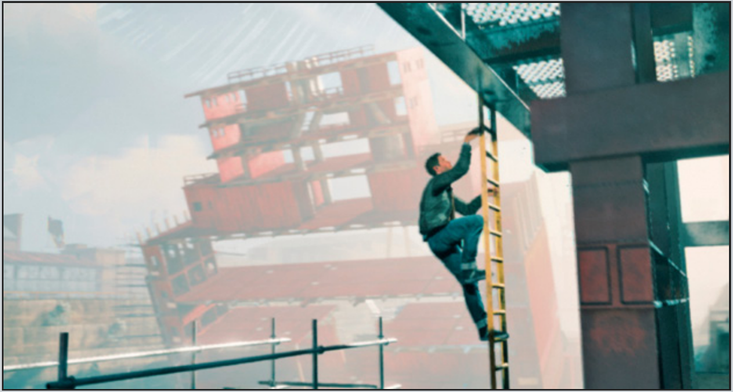
But as the boat rises, a number of Monarch technicians attack Jack. He must take them out and use Time Vision to locate the others.



Once these technicians are taken care of, another wave approaches from the boat side. A final wave of strikers attacks next.

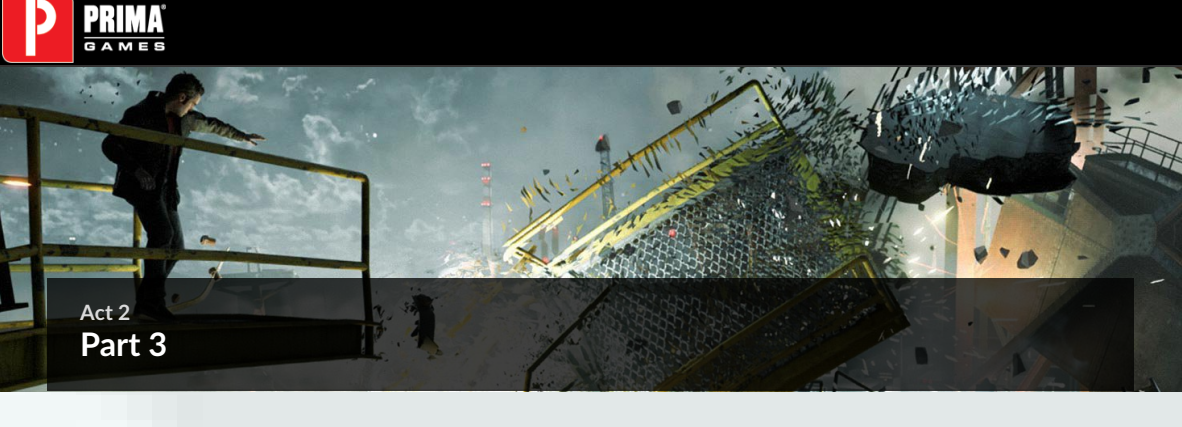


Jack has to take the strikers out, move to the gate, and open the door..



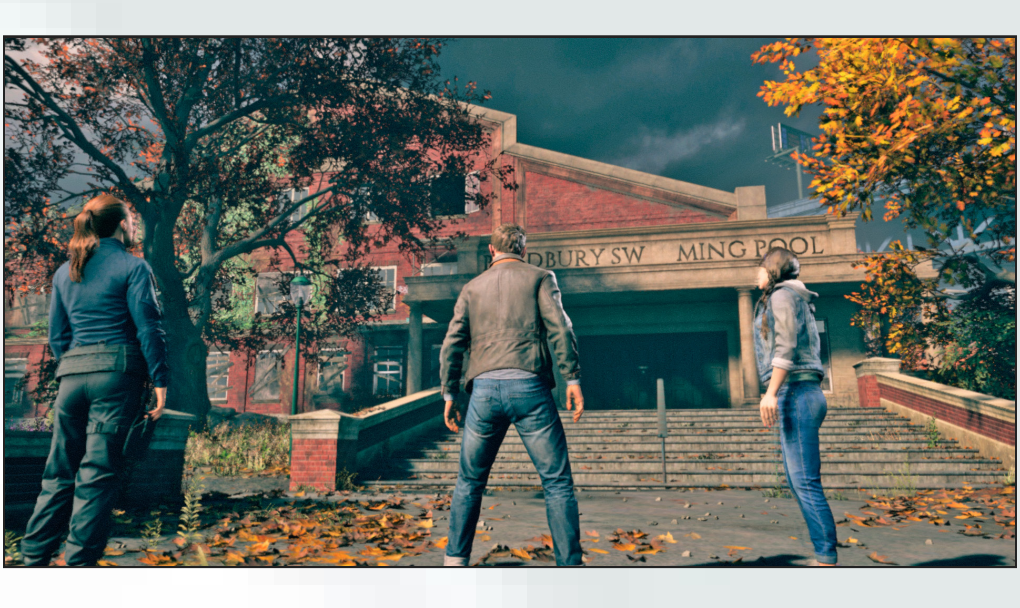
Jack climbs up the ladder to finally escape the drydock just as the entire ships comes crashing down. Beth awaits him at the top. It’s October 9th, 2016—7:37 AM—three hours after the Fracture in time.

Beth has secured a Monarch van and they are driving to the Bradbury Swimming Pool, based on the only clue Jack has from Will that something in his briefcase was important. And the key to the pool is their best shot.



Act 2

Part 3



BRADBURY SWIMMING POOL

Arriving at the Bradbury Swimming Pool, which has been closed down for years, Jack, Beth, and the abductee Jack rescued investigate the premises. Incredibly, they discover another Time Machine, hidden in the pool. It's been built by William.

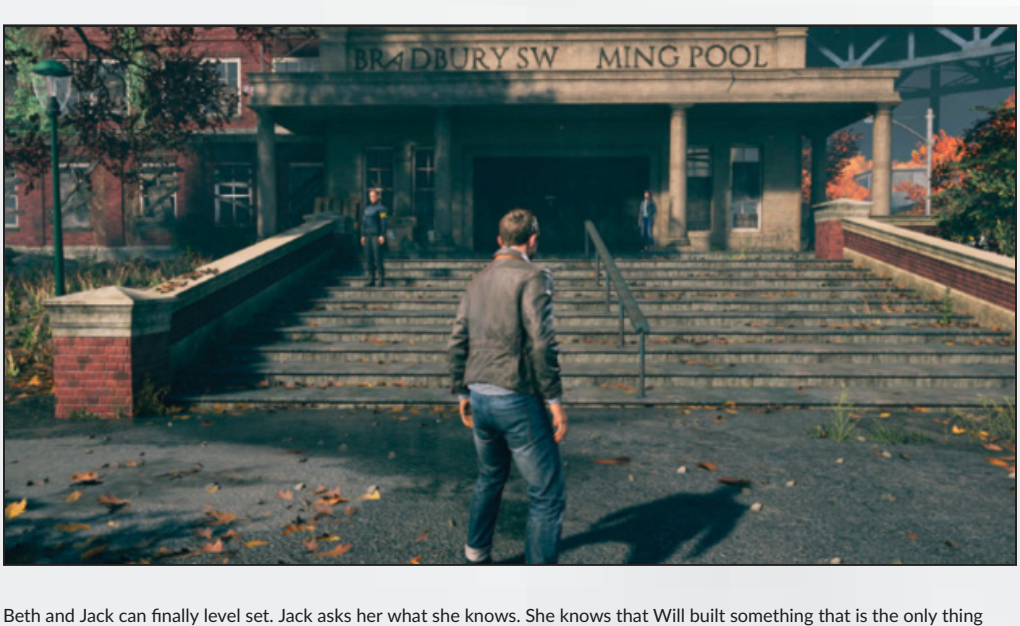
They also find a video message from William, from July 4, 2010, addressed to Beth. In this message, he says that his countermeasure to the Fracture has been stolen, and he hopes it was taken by her. But Beth says she's never met William even now, never mind six years ago. It's another mystery. But the discovery of the Time Machine gives Jack hope: with it, he decides, he can go back in time and put a stop to all of these events before they even happen. Beth is less certain that would work, but she agrees that the Time Machine must be useful.

Using the procedures he learned at the university, Jack attempts to activate the Time Machine, but it turns out that whatever it takes to make the machine work, he doesn't have it. He's immensely frustrated, but Beth has another idea: if they don't have the know-how, somebody else does—Dr. Sofia Amaral, Monarch's Head of Research, and, with William dead, the world's leading expert on Chronon particles. If they can kidnap her, they can force her to make the Time Machine work.

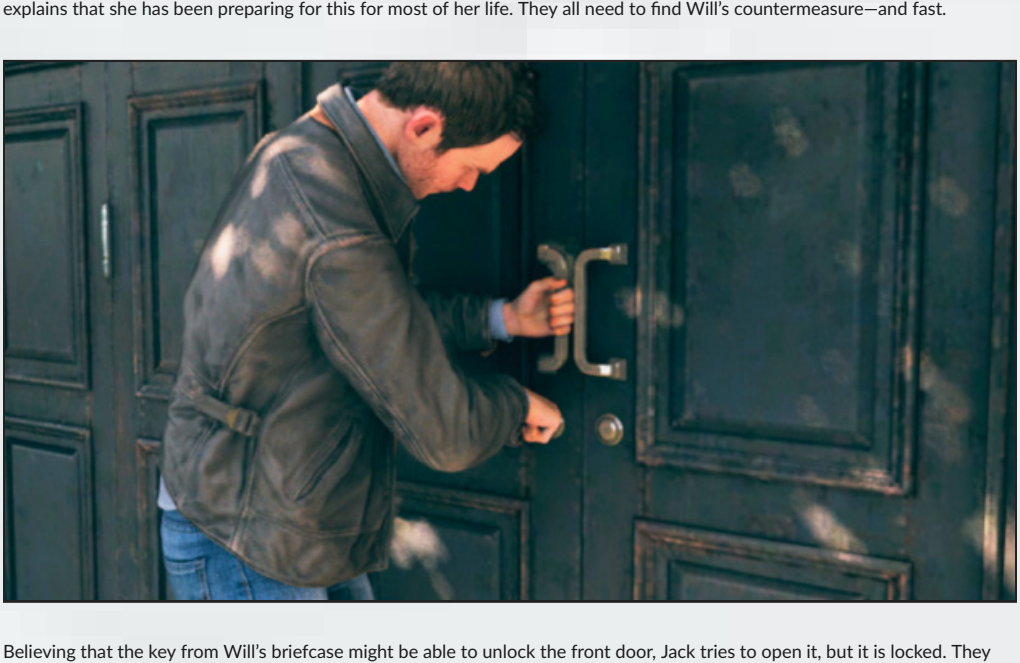
Dr. Amaral's going to be at the gala on Gull Island tonight, but unfortunately, with Jack still on the loose, security there is bound to be airtight. But Jack has a plan for that.

He can surrender.

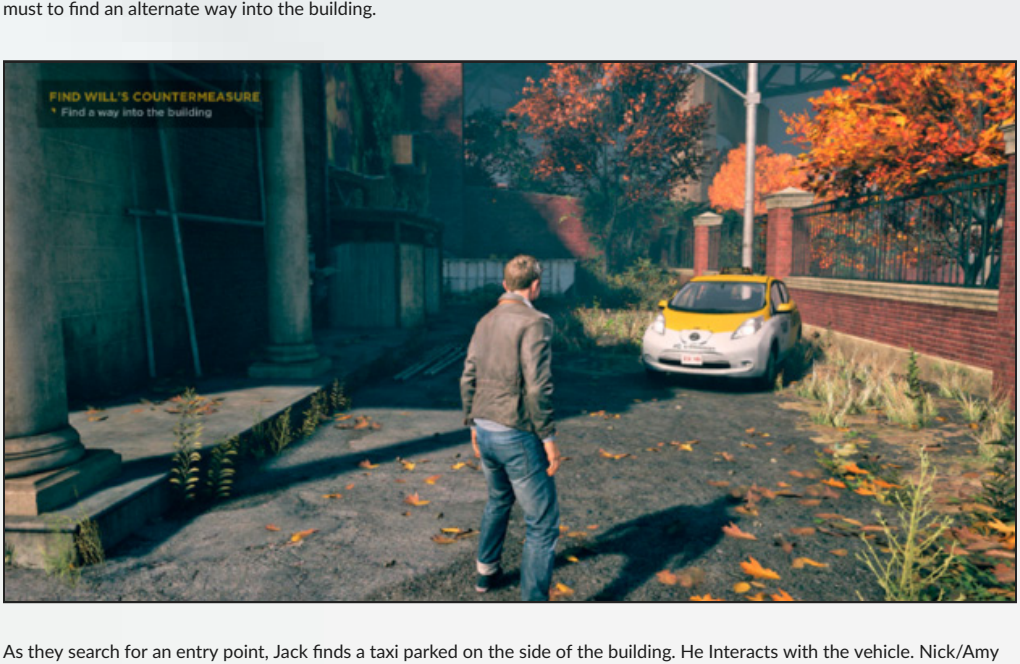
Chronon Sources	5
Intel	0
Collectibles	11
Quantum Ripples	0



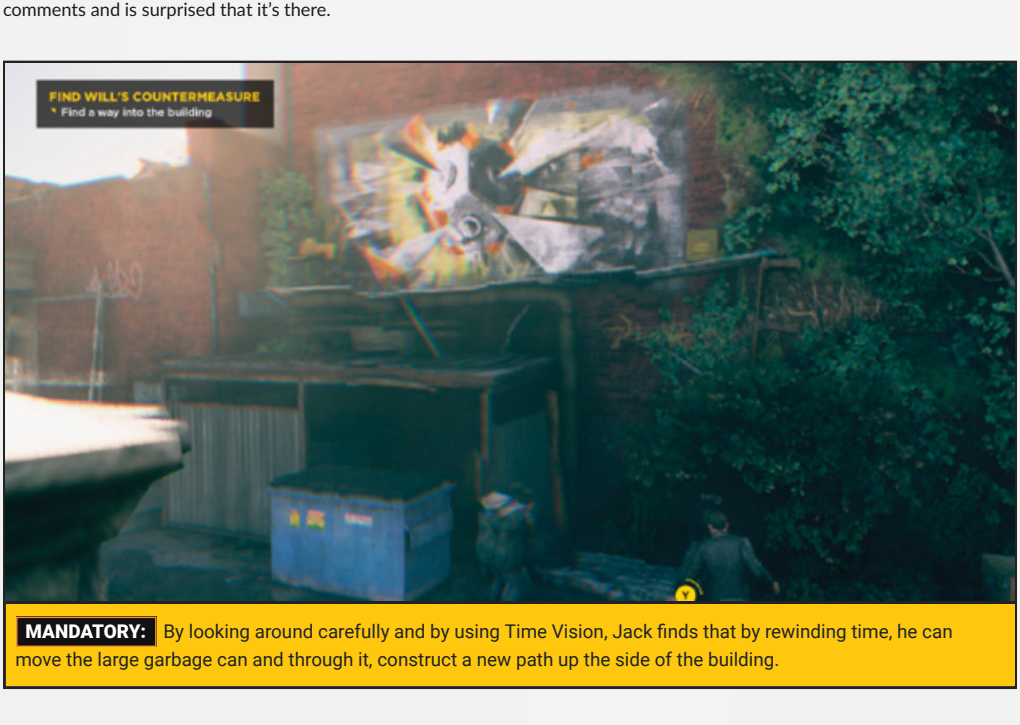
Beth and Jack can finally level set. Jack asks her what she knows. She knows that Will built something that is the only thing that can stop the Fracture. She knows that she was meant to find it—and she knows that Monarch does not what them to. She explains that she has been preparing for this for most of her life. They all need to find Will's countermeasure—and fast.



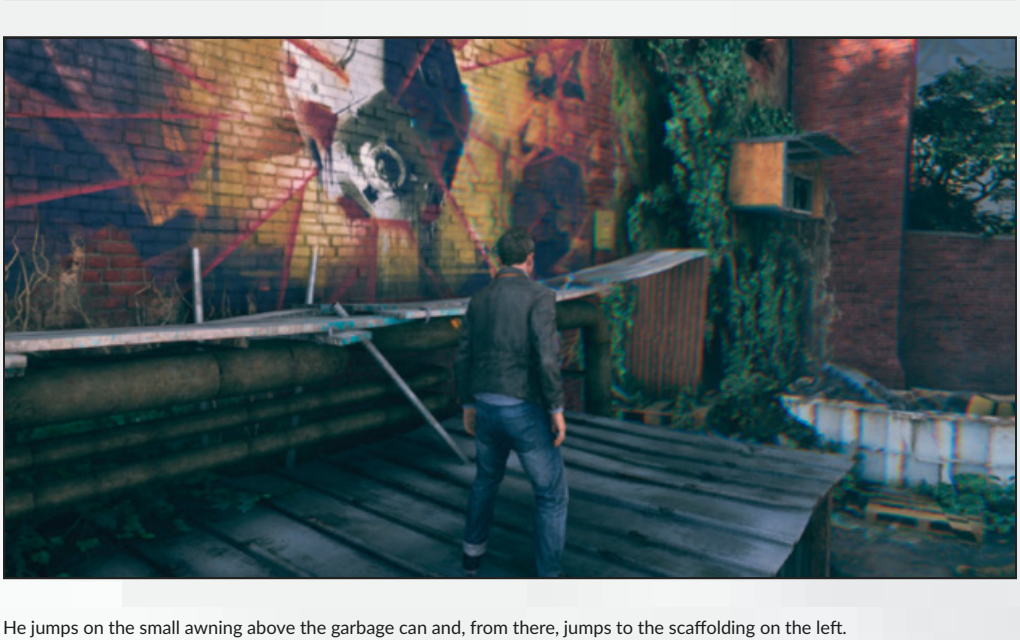
Believing that the key from Will's briefcase might be able to unlock the front door, Jack tries to open it, but it is locked. They must to find an alternate way into the building.



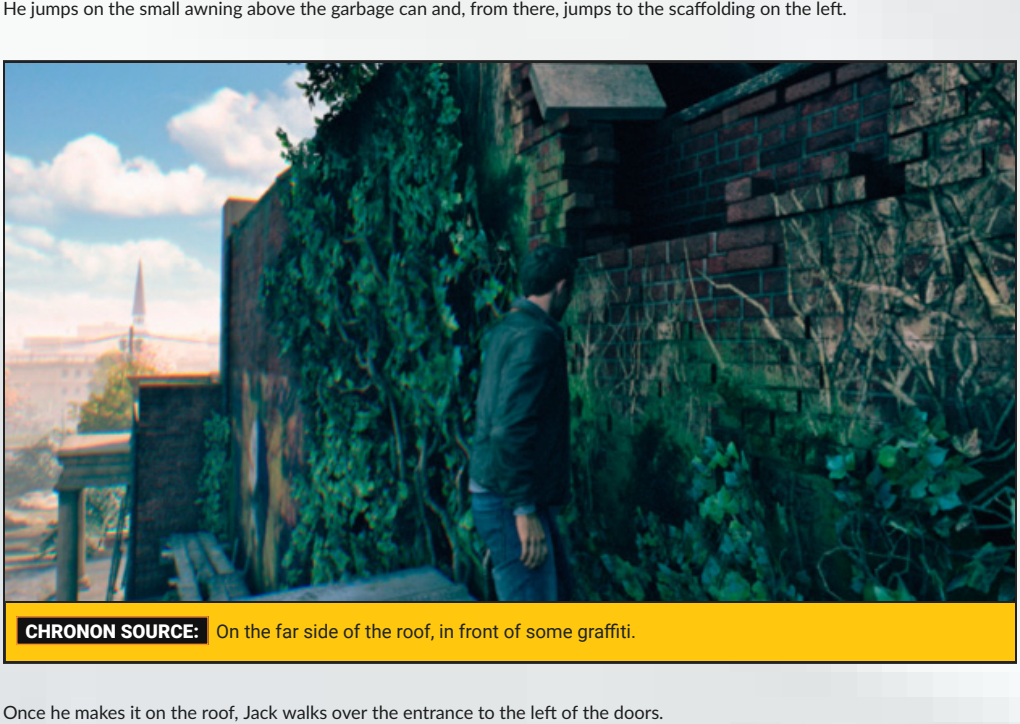
As they search for an entry point, Jack finds a taxi parked on the side of the building. He Interacts with the vehicle. Nick/Amy comments and is surprised that it's there.



MANDATORY: By looking around carefully and by using Time Vision, Jack finds that by rewinding time, he can move the large garbage can and through it, construct a new path up the side of the building.



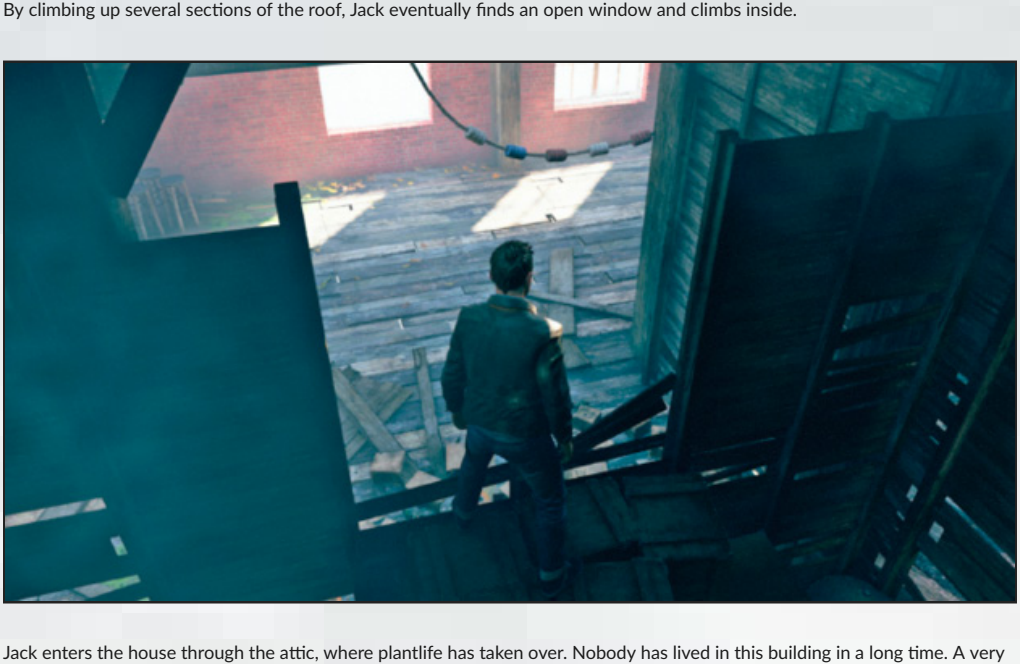
He jumps on the small awning above the garbage can and, from there, jumps to the scaffolding on the left.



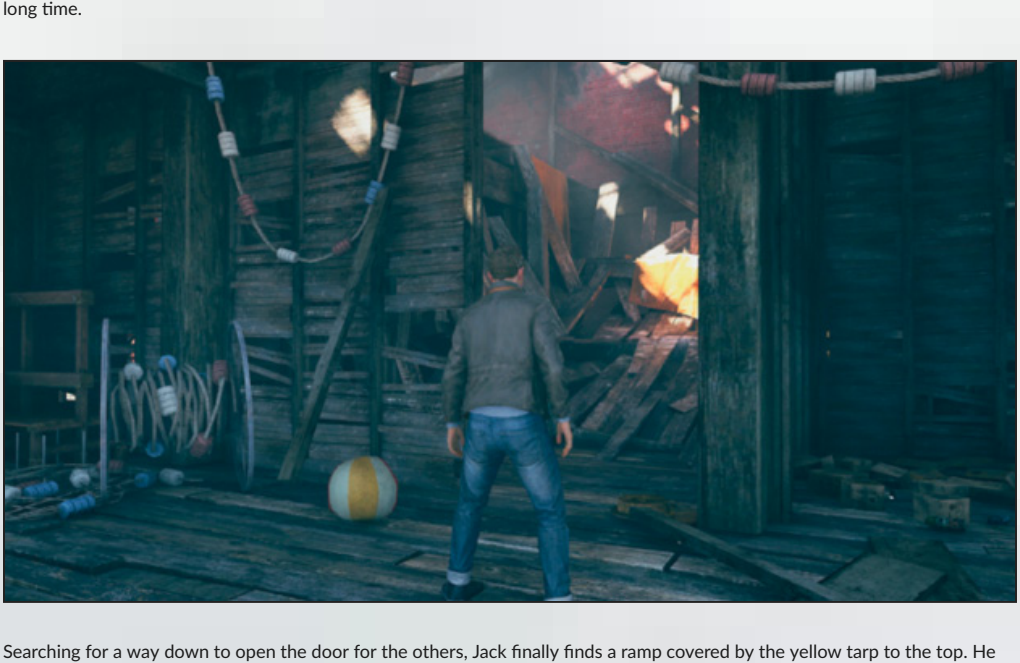
CHRONON SOURCE: On the far side of the roof, in front of some graffiti.

Once he makes it on the roof, Jack walks over the entrance to the left of the doors.

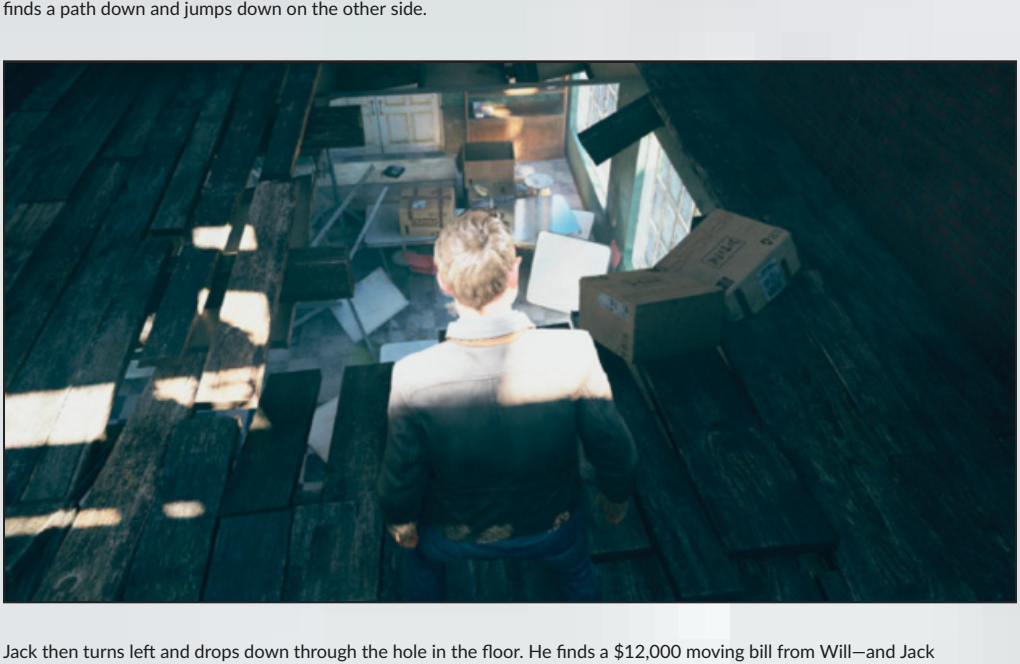
By climbing up several sections of the roof, Jack eventually finds an open window and climbs inside.



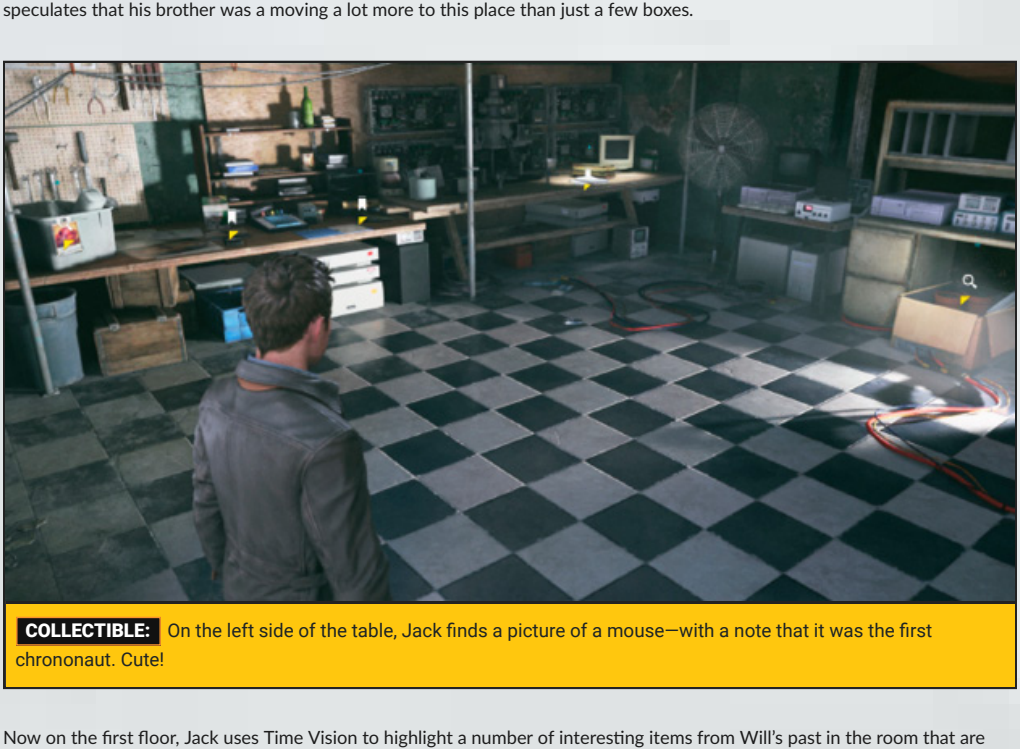
Jack enters the house through the attic, where plantlife has taken over. Nobody has lived in this building in a long time. A very long time.



Searching for a way down to open the door for the others, Jack finally finds a ramp covered by the yellow tarp to the top. He finds a path down and jumps down on the other side.

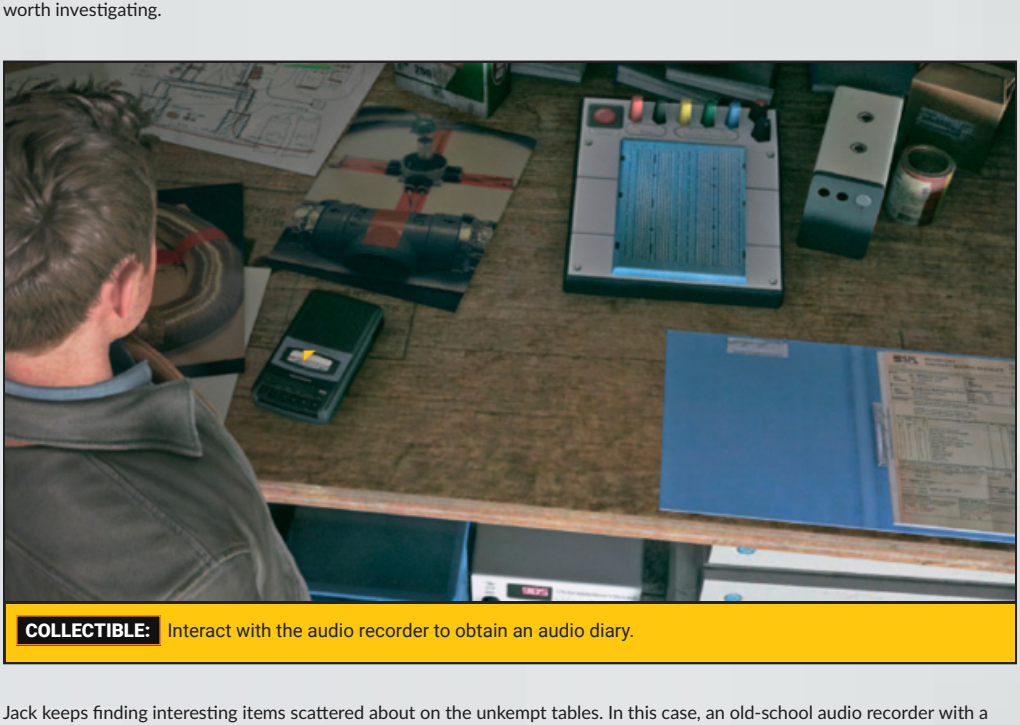


Jack then turns left and drops down through the hole in the floor. He finds a $12,000 moving bill from Will—and Jack speculates that his brother was a moving a lot more to this place than just a few boxes.



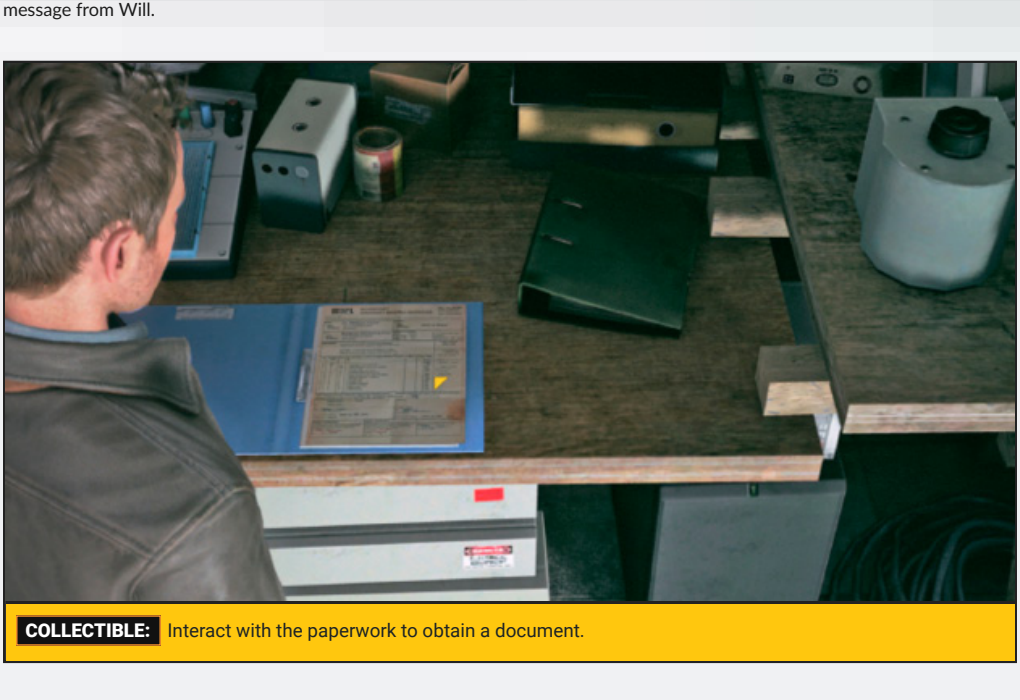
COLLECTIBLE: On the left side of the table, Jack finds a picture of a mouse—with a note that it was the first chrononaut. Cute!

Now on the first floor, Jack uses Time Vision to highlight a number of interesting items from Will's past in the room that are worth investigating.

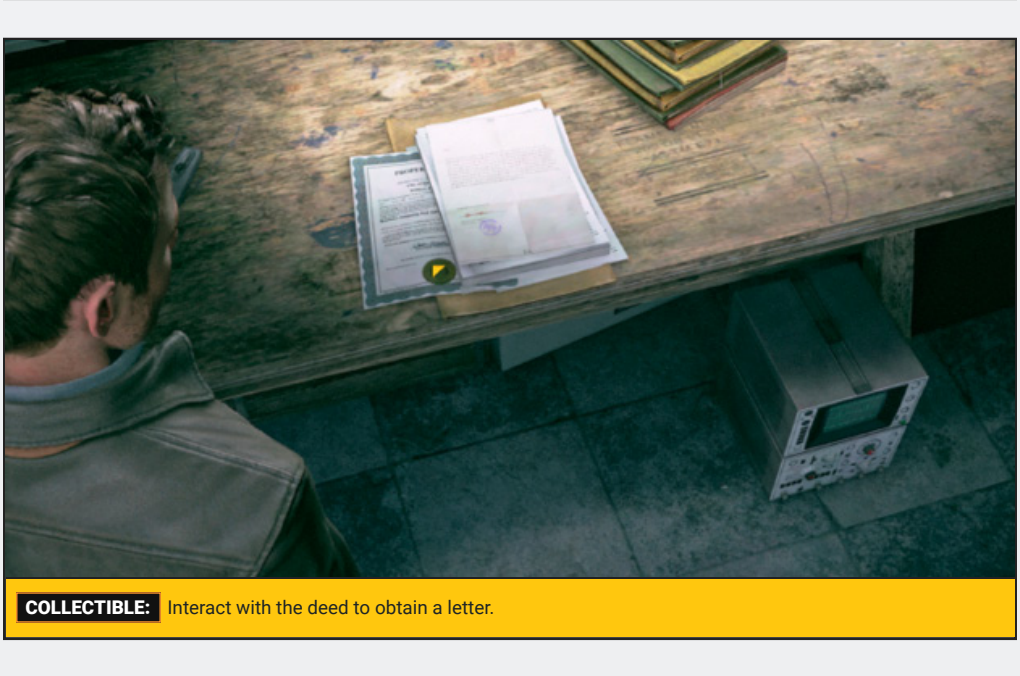


COLLECTIBLE: Interact with the audio recorder to obtain an audio diary.

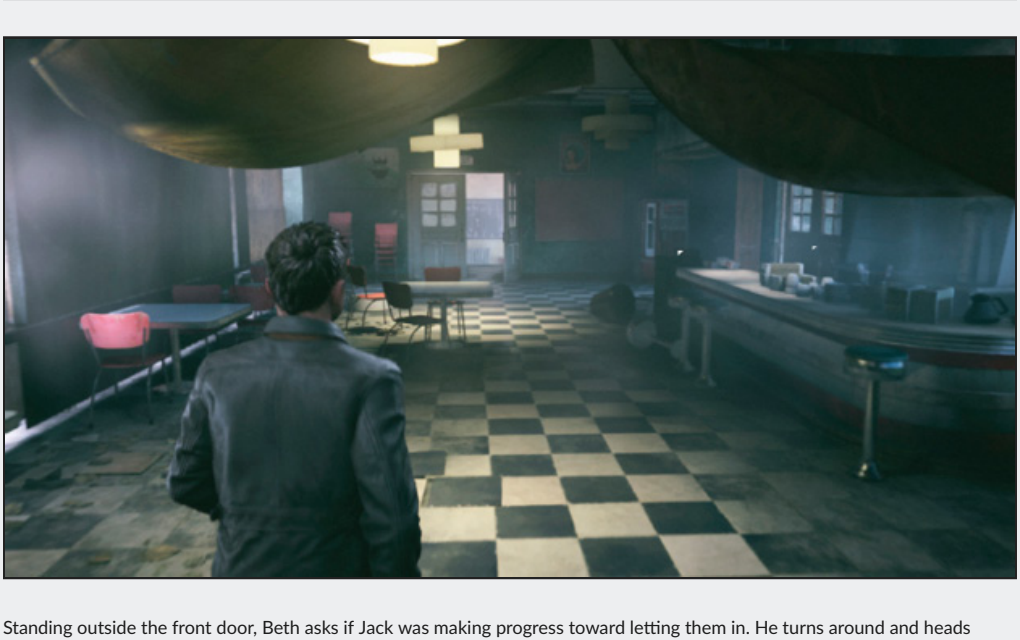
Jack keeps finding interesting items scattered about on the unkempt tables. In this case, an old-school audio recorder with a message from Will.



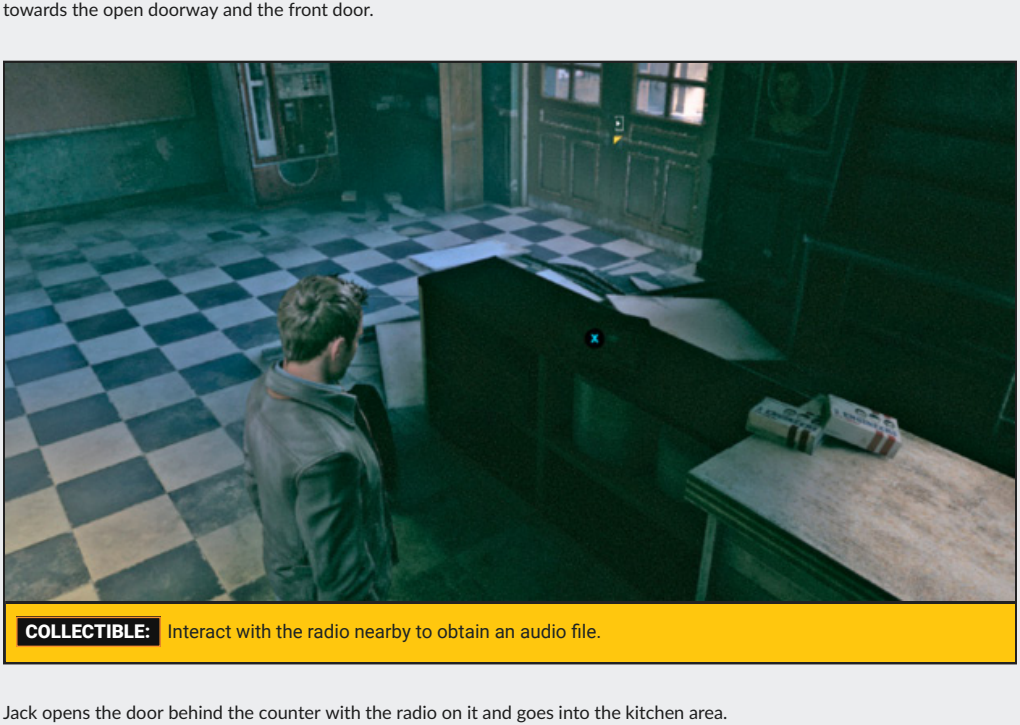
COLLECTIBLE: Interact with the paperwork to obtain a document.



COLLECTIBLE: Interact with the deed to obtain a letter.

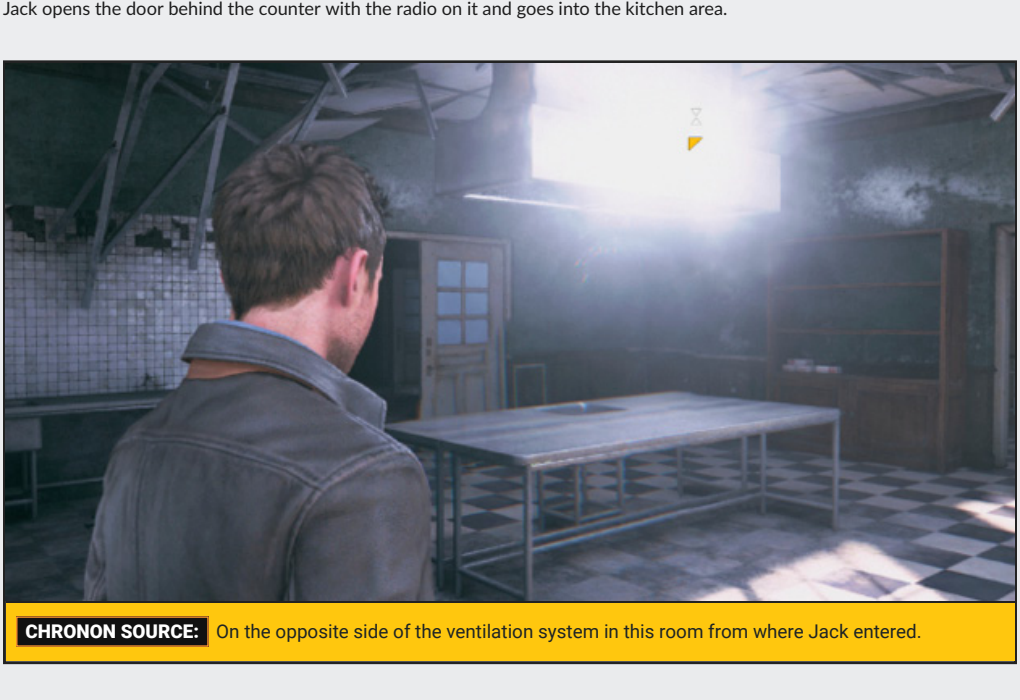


Standing outside the front door, Beth asks if Jack was making progress toward letting them in. He turns around and heads towards the open doorway and the front door.

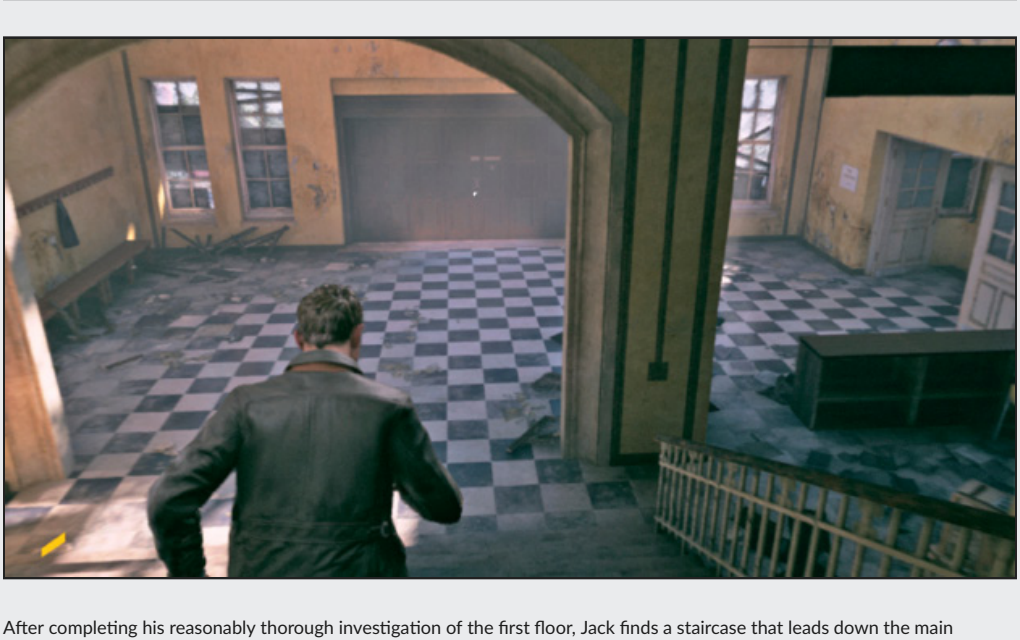


COLLECTIBLE: Interact with the radio nearby to obtain an audio file.

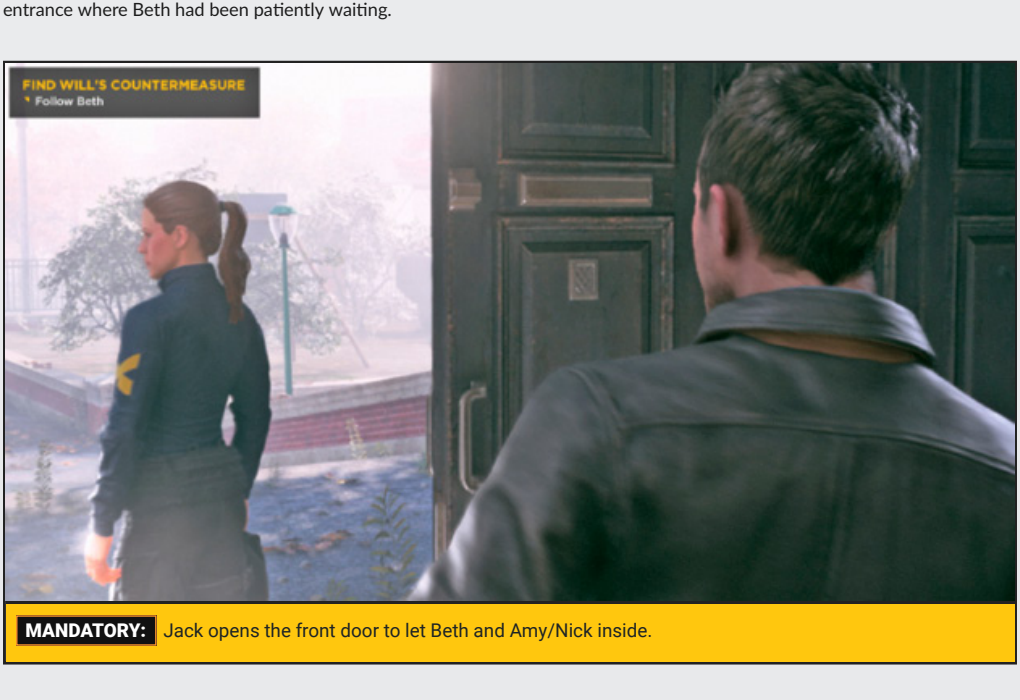
Jack opens the door behind the counter with the radio on it and goes into the kitchen area.



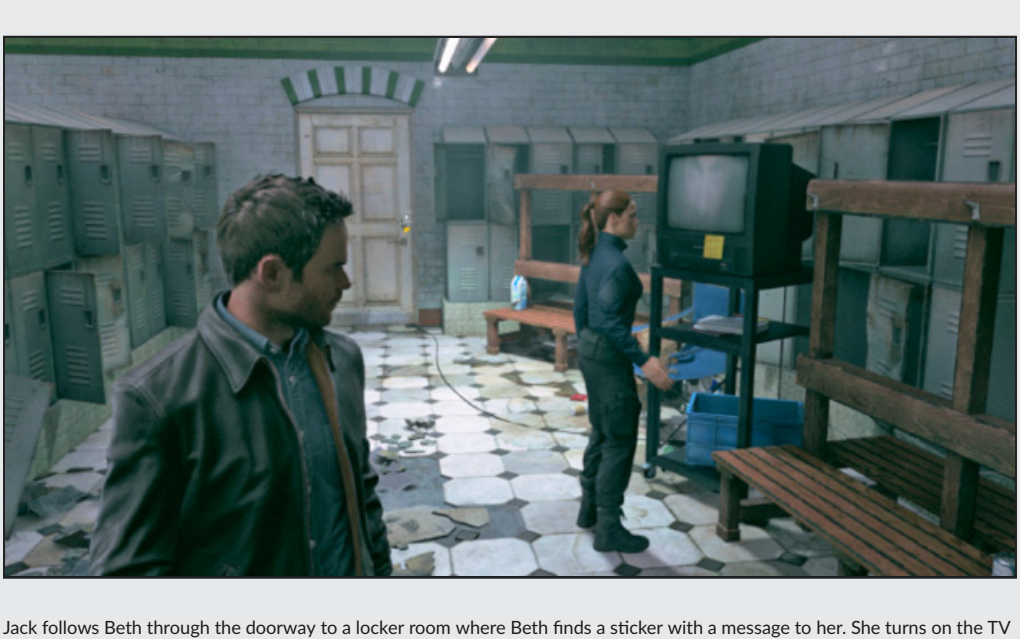
CHRONON SOURCE: On the opposite side of the ventilation system in this room from where Jack entered.



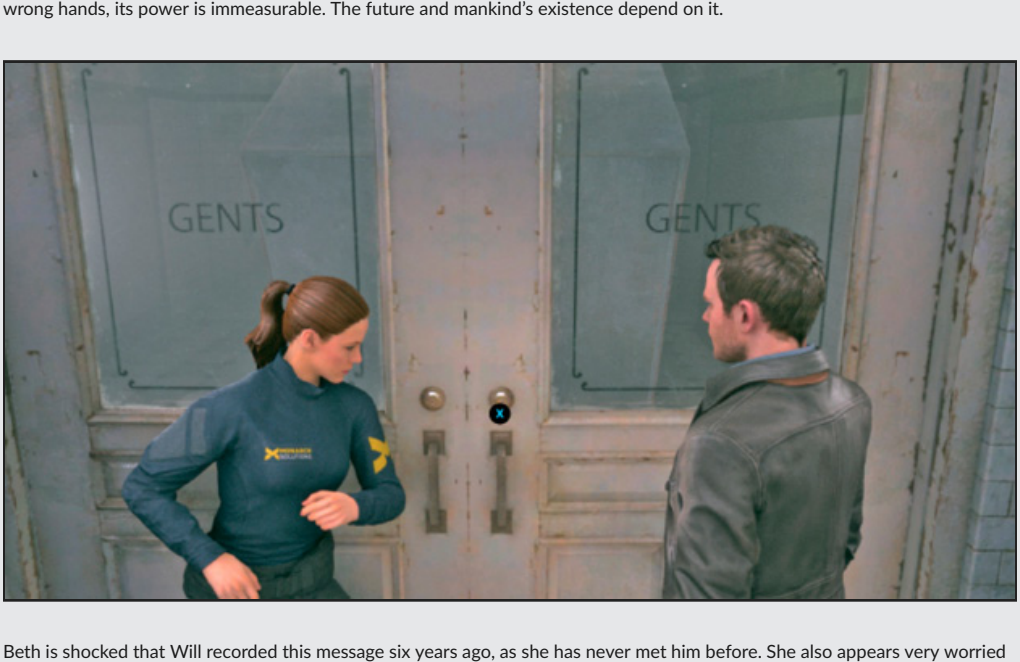
After completing his reasonably thorough investigation of the first floor, Jack finds a staircase that leads down the main entrance where Beth had been patiently waiting.



MANDATORY: Jack opens the front door to let Beth and Amy/Nick inside.

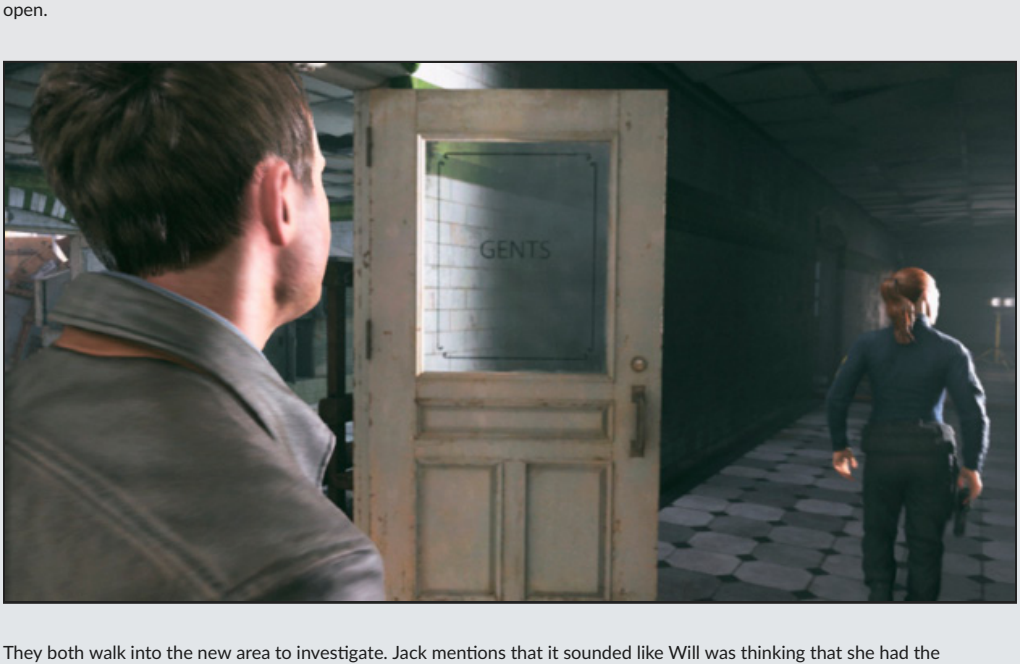


Jack follows Beth through the doorway to a locker room where Beth finds a sticker with a message to her. She turns on the TV to watch a message left behind by Will on July 4th, 2010. Will is clearly upset and is trying to convey something urgently. The countermeasure has apparently been taken and the safe is empty. He is hoping that she has it. Will warns, if it falls into the wrong hands, its power is immeasurable. The future and mankind's existence depend on it.

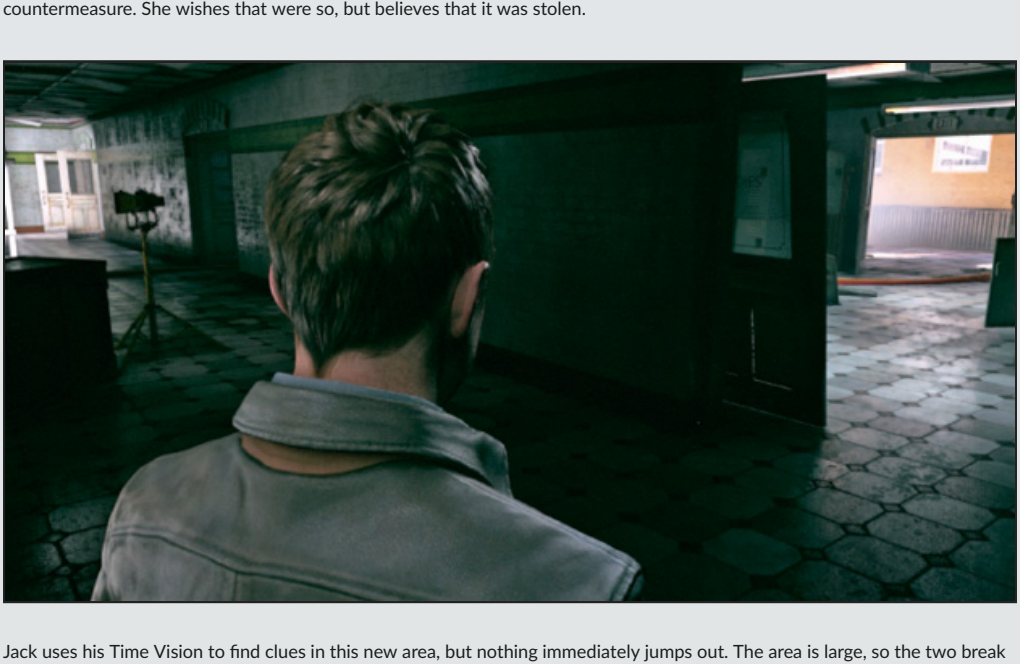


Beth is shocked that Will recorded this message six years ago, as she has never met him before. She also appears very worried that the countermeasure has disappeared or that it has been taken. She wants to investigate further and find out who might have taken it.

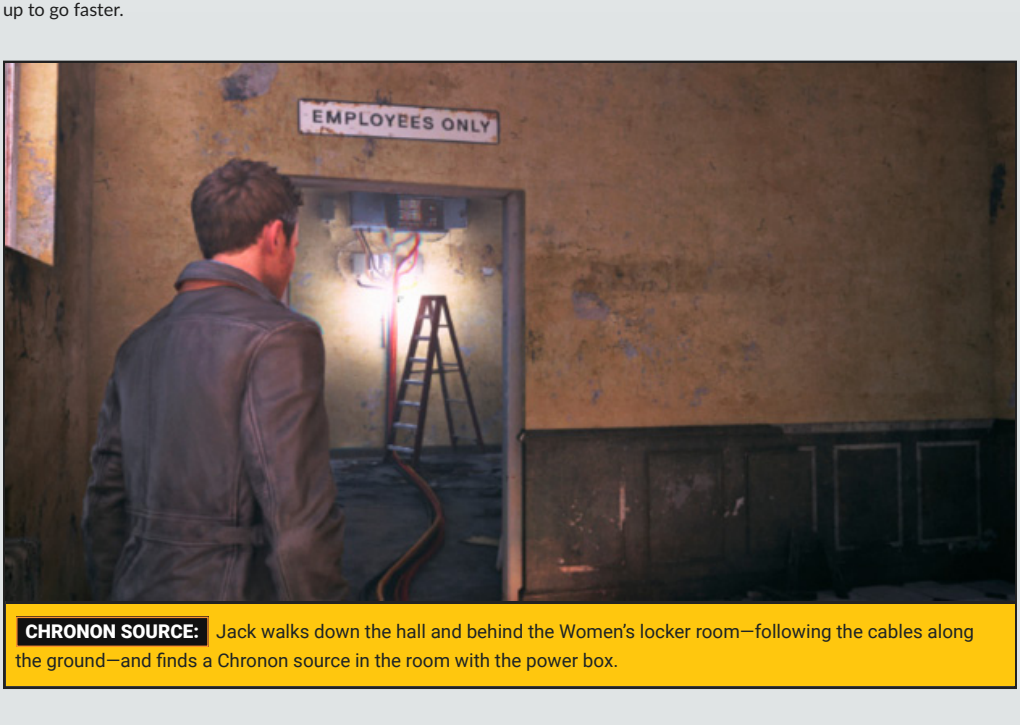
She soon finds a door that has been blocked from the inside with a large shelf. She and Jack work together to push the door open.



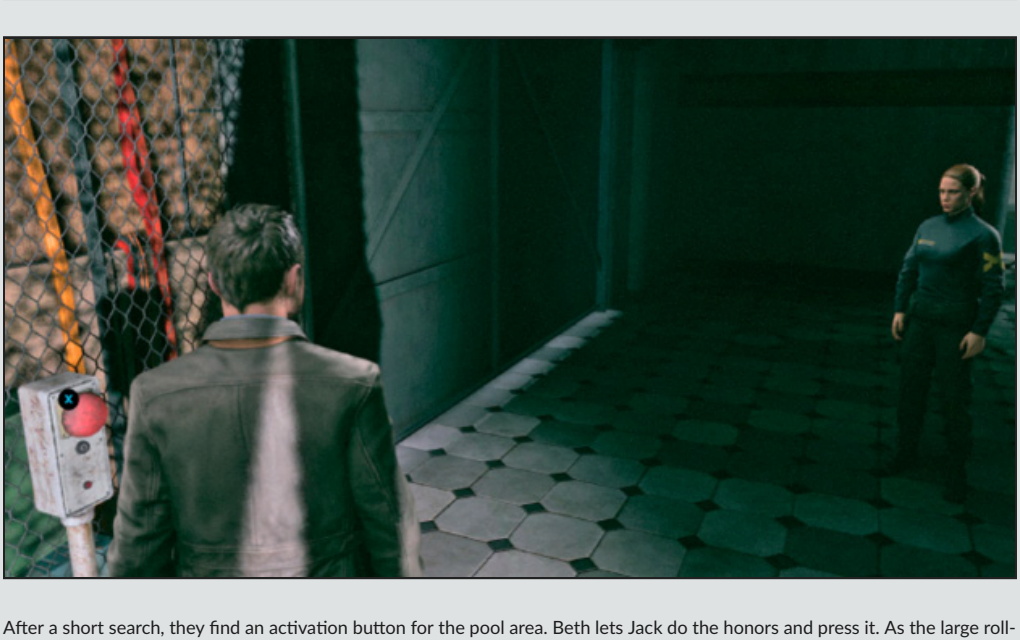
They both walk into the new area to investigate. Jack mentions that it sounded like Will was thinking that she had the countermeasure. She wishes that were so, but believes that it was stolen.



Jack uses his Time Vision to find clues in this new area, but nothing immediately jumps out. The area is large, so the two break up to go faster.



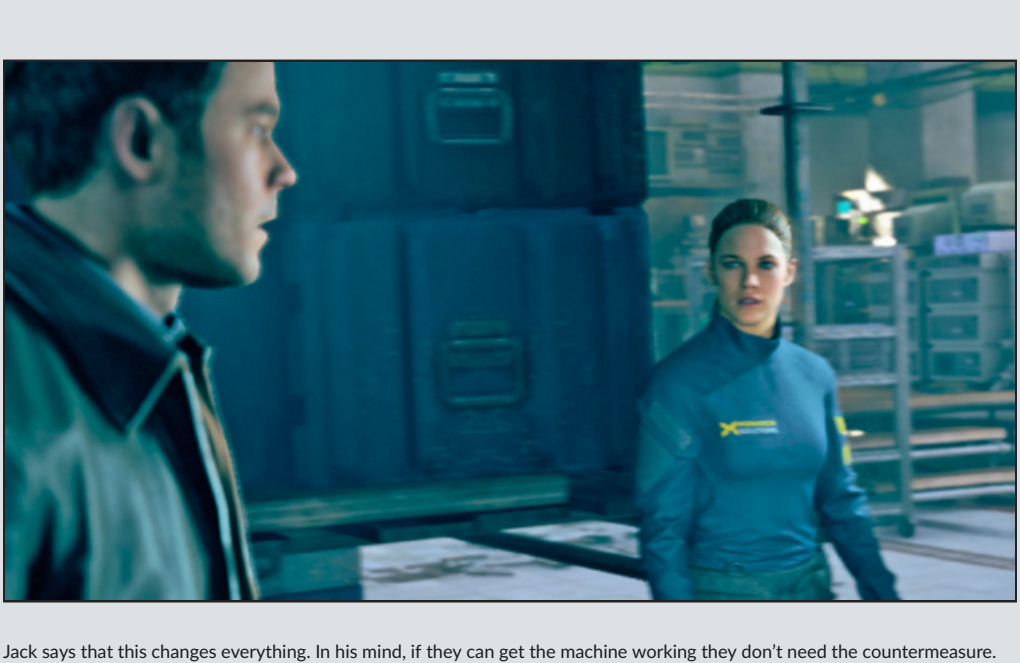
CHRONON SOURCE: Jack walks down the hall and behind the Women's locker room—following the cables along the ground—and finds a Chronon source in the room with the power box.



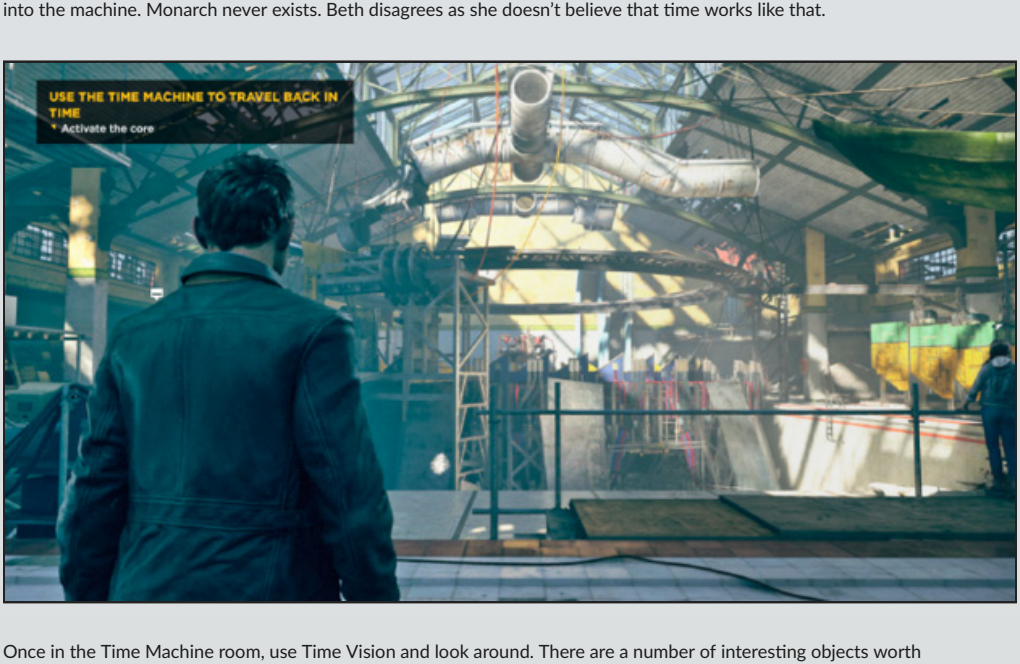
After a short search, they find an activation button for the pool area. Beth lets Jack do the honors and press it. As the large roll-up door moves to the side, they are both stunned to see what's inside the swimming pool area. A second Time Machine!

HINT

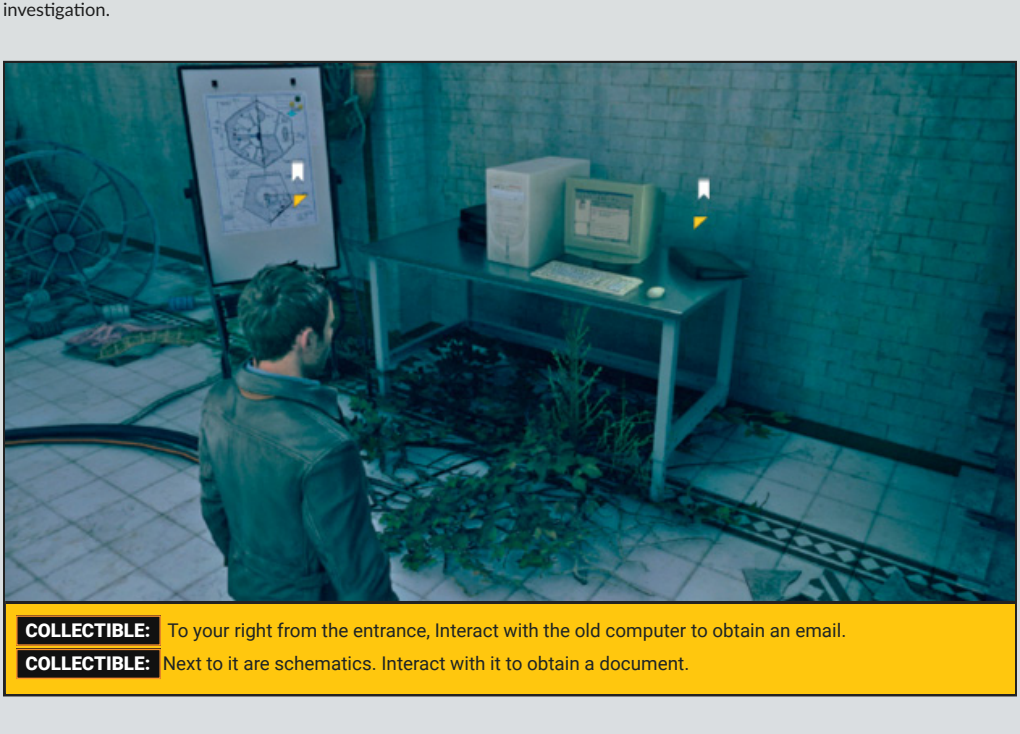
When opening the door to the pool, watching the whole cutscene nets the Achievement "A William Joyce Original."



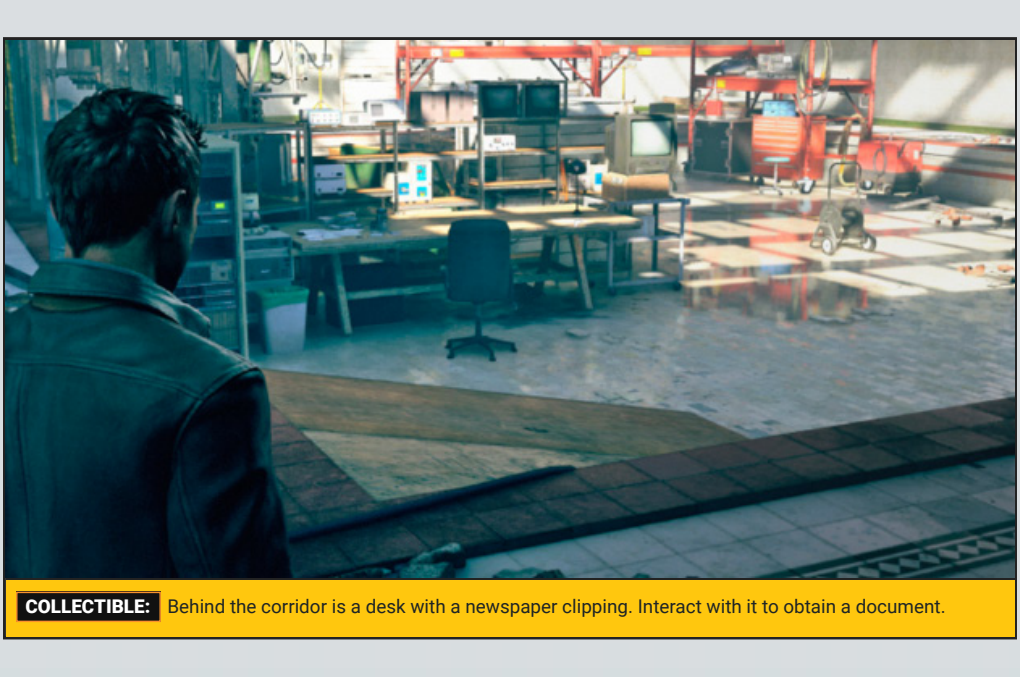
Jack says that this changes everything. In his mind, if they can get the machine working they don't need the countermeasure. They can stop the Fracture from ever happening in the first place. They can go back to yesterday. Nobody died. Paul doesn't go into the machine. Monarch never exists. Beth disagrees as she doesn't believe that time works like that.



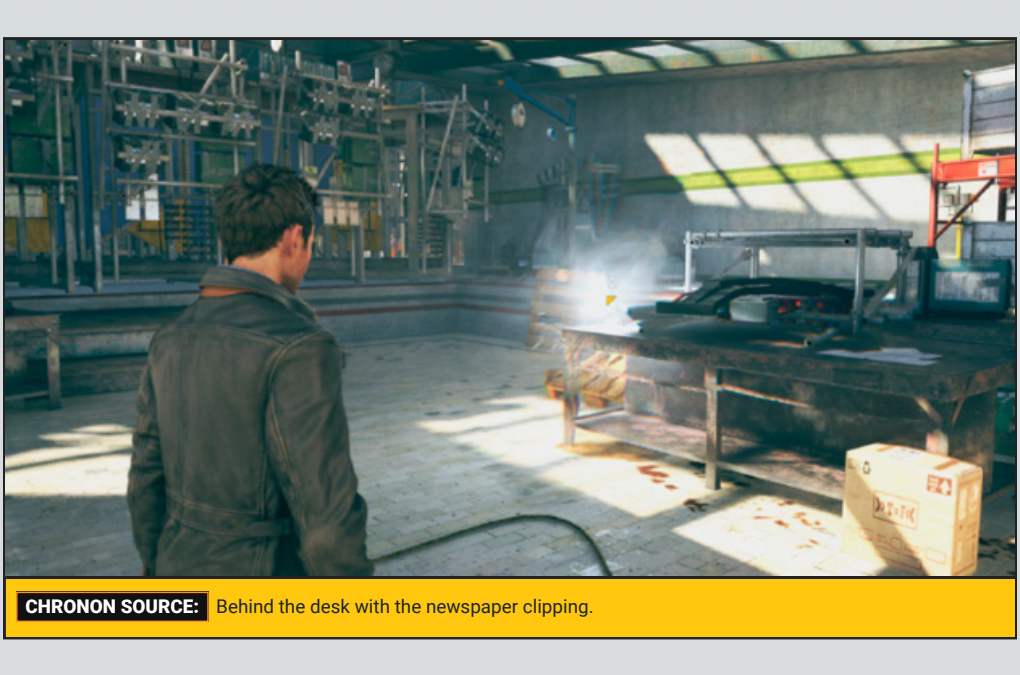
Once in the Time Machine room, use Time Vision and look around. There are a number of interesting objects worth investigation.



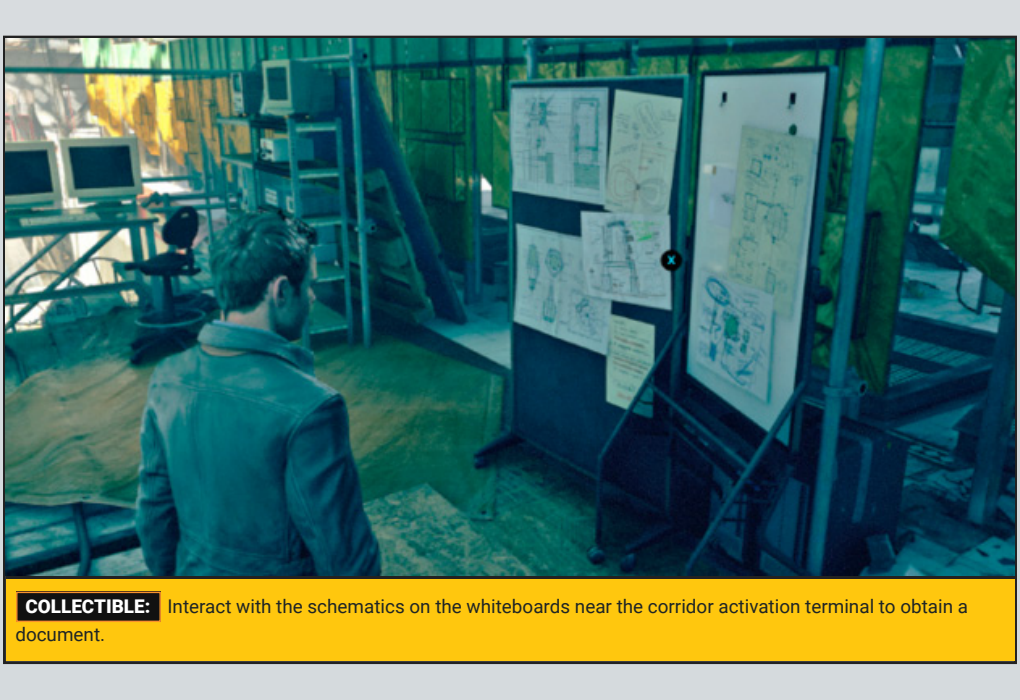
COLLECTIBLE: To your right from the entrance, Interact with the old computer to obtain an email.
COLLECTIBLE: Next to it are schematics. Interact with it to obtain a document.



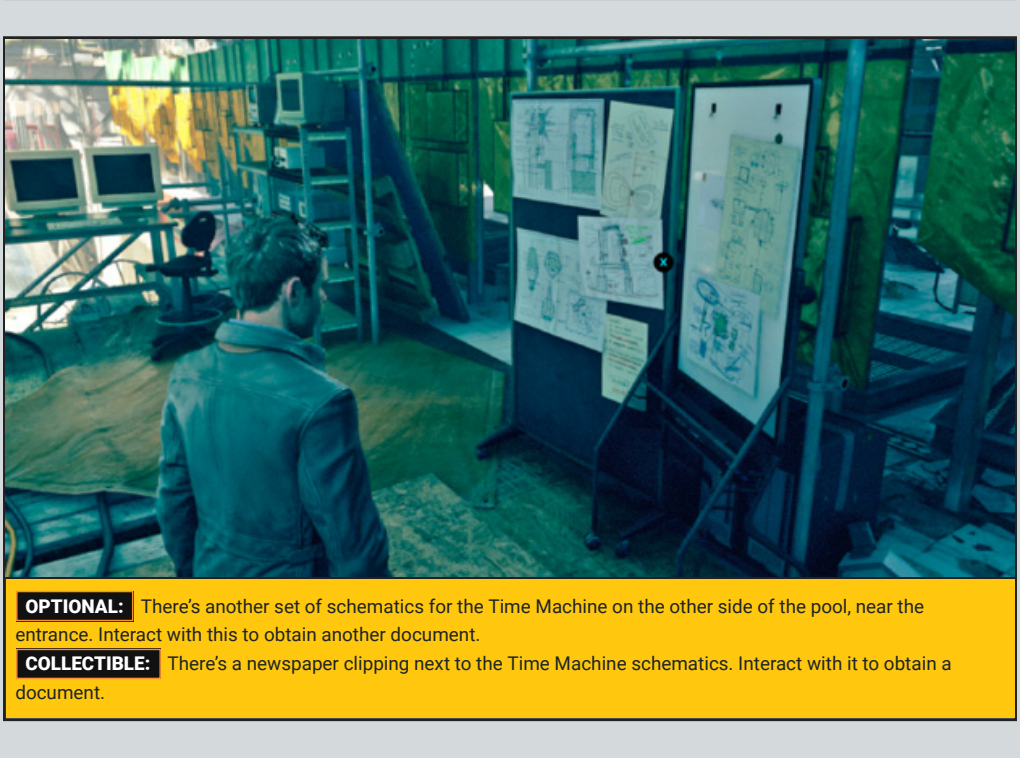
COLLECTIBLE: Behind the corridor is a desk with a newspaper clipping. Interact with it to obtain a document.



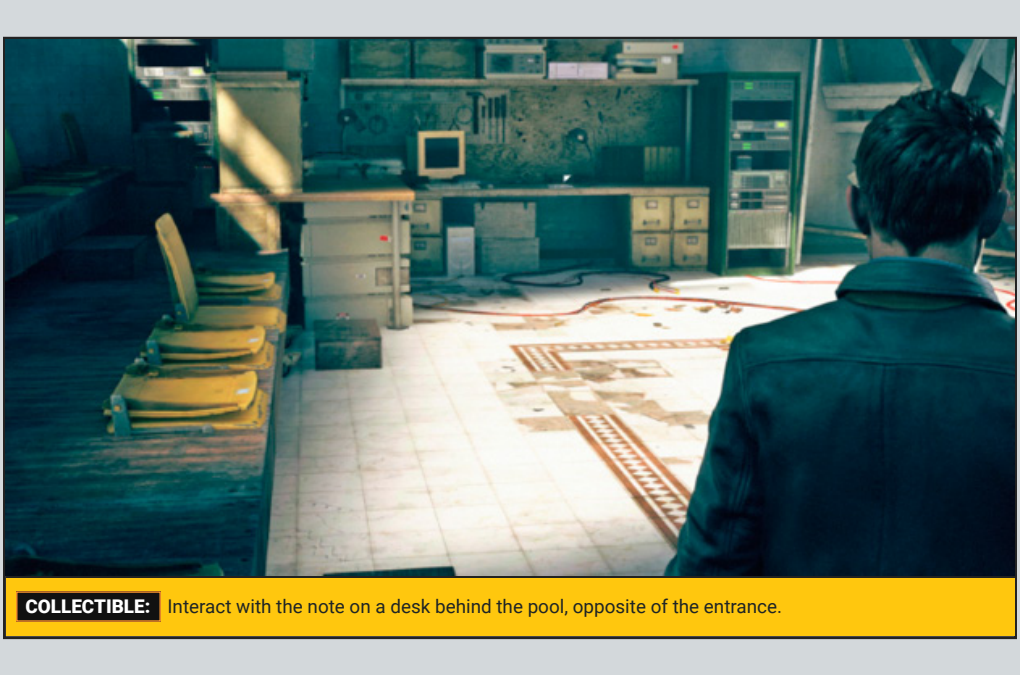
CHRONON SOURCE: Behind the desk with the newspaper clipping.



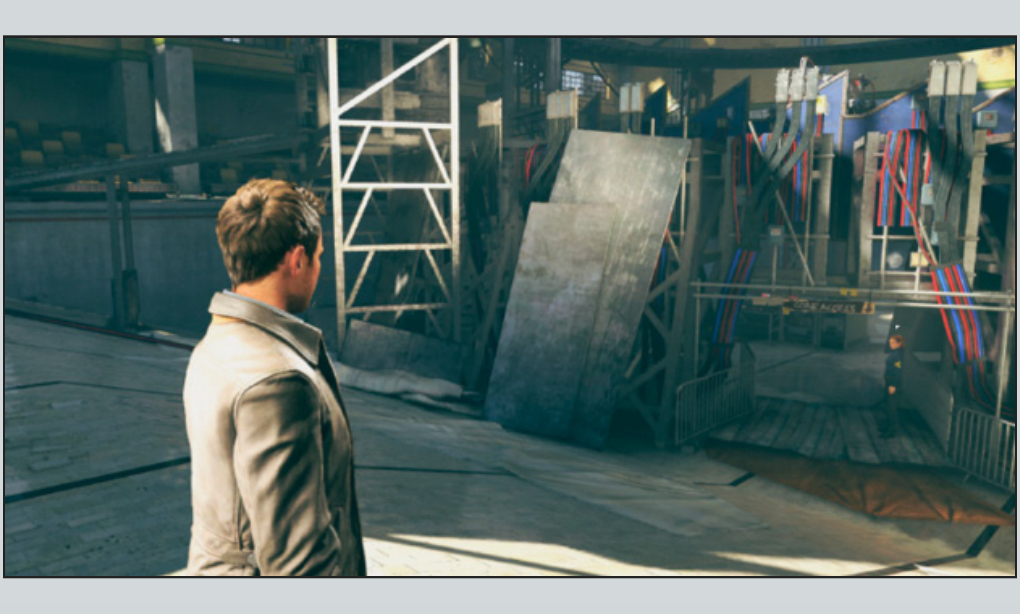
COLLECTIBLE: Interact with the schematics on the whiteboards near the corridor activation terminal to obtain a document.

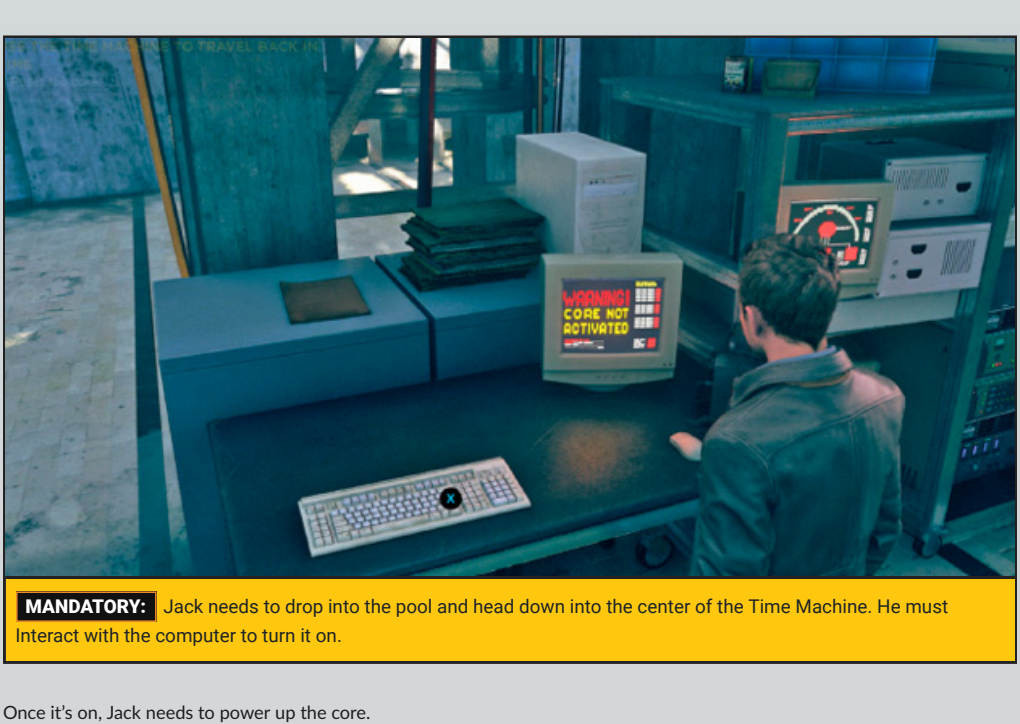


OPTIONAL: There's another set of schematics for the Time Machine on the other side of the pool, near the entrance. Interact with this to obtain another document.
COLLECTIBLE: There's a newspaper clipping next to the Time Machine schematics. Interact with it to obtain a document.



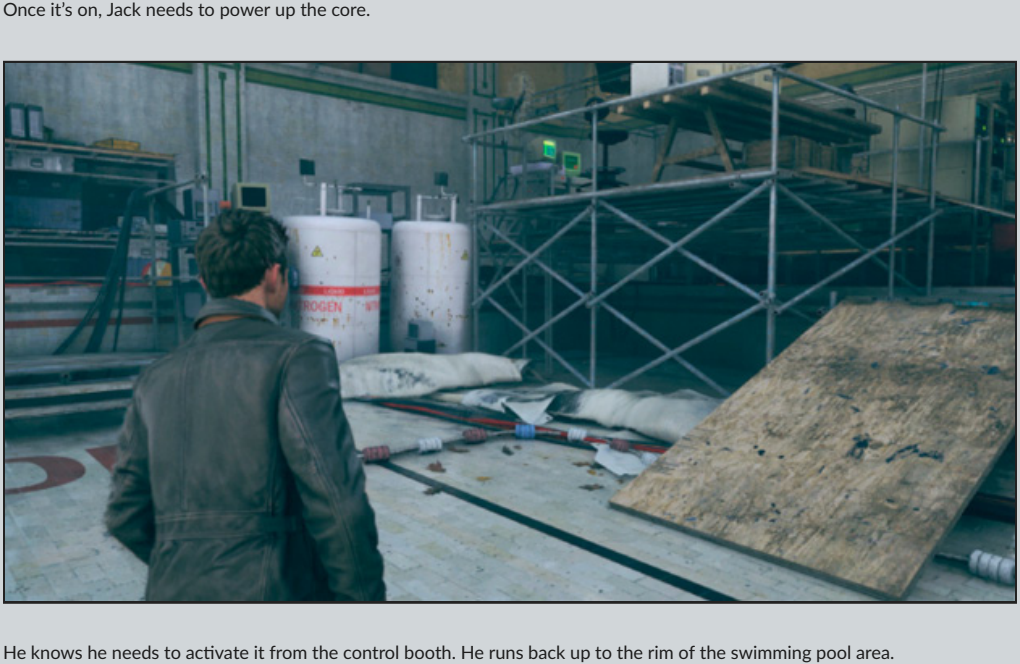
COLLECTIBLE: Interact with the note on a desk behind the pool, opposite of the entrance.



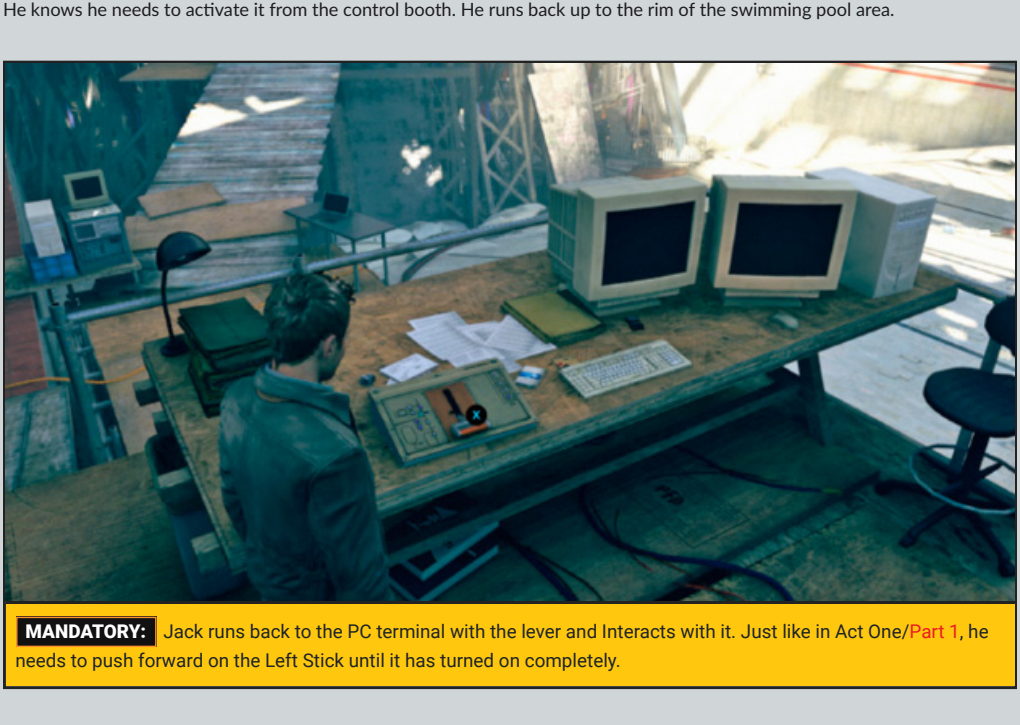


MANDATORY: Jack needs to drop into the pool and head down into the center of the Time Machine. He must Interact with the computer to turn it on.

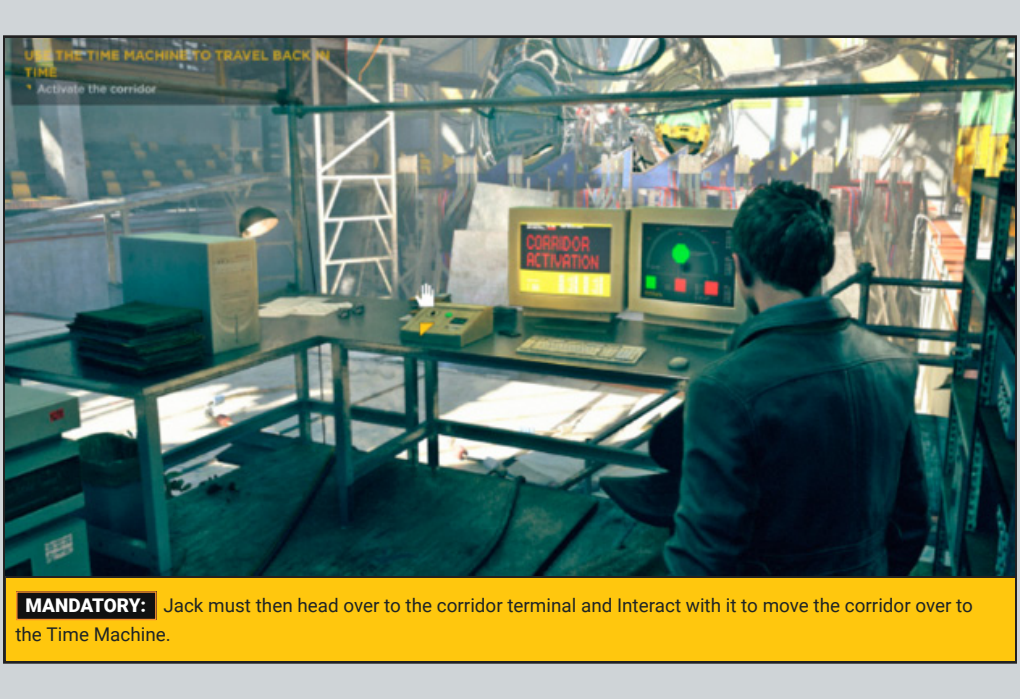
Once it's on, Jack needs to power up the core.



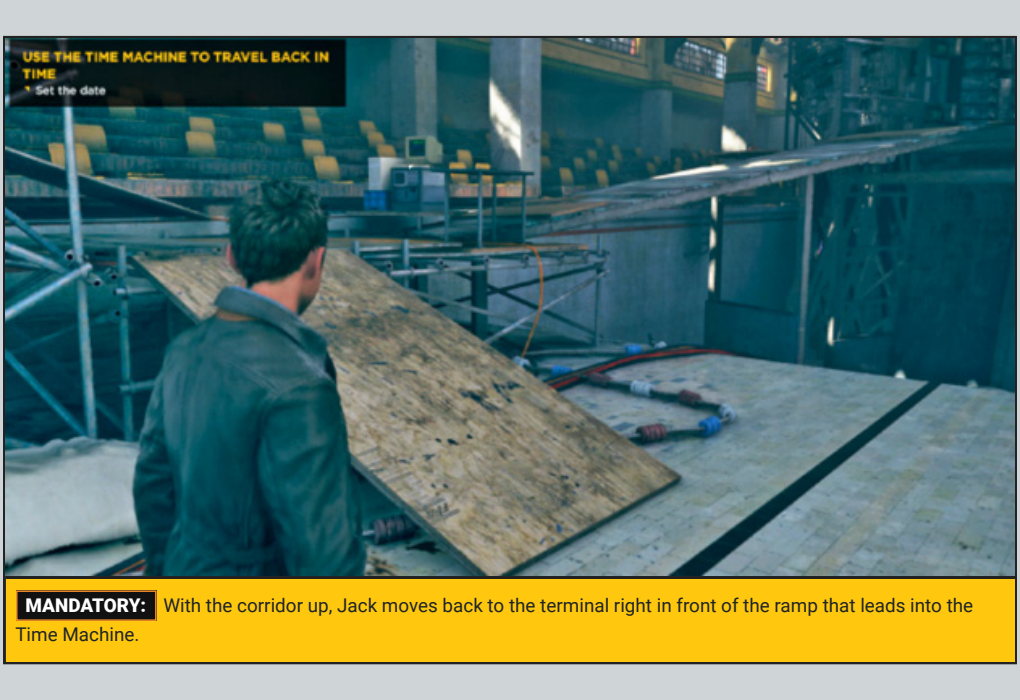
He knows he needs to activate it from the control booth. He runs back up to the rim of the swimming pool area.



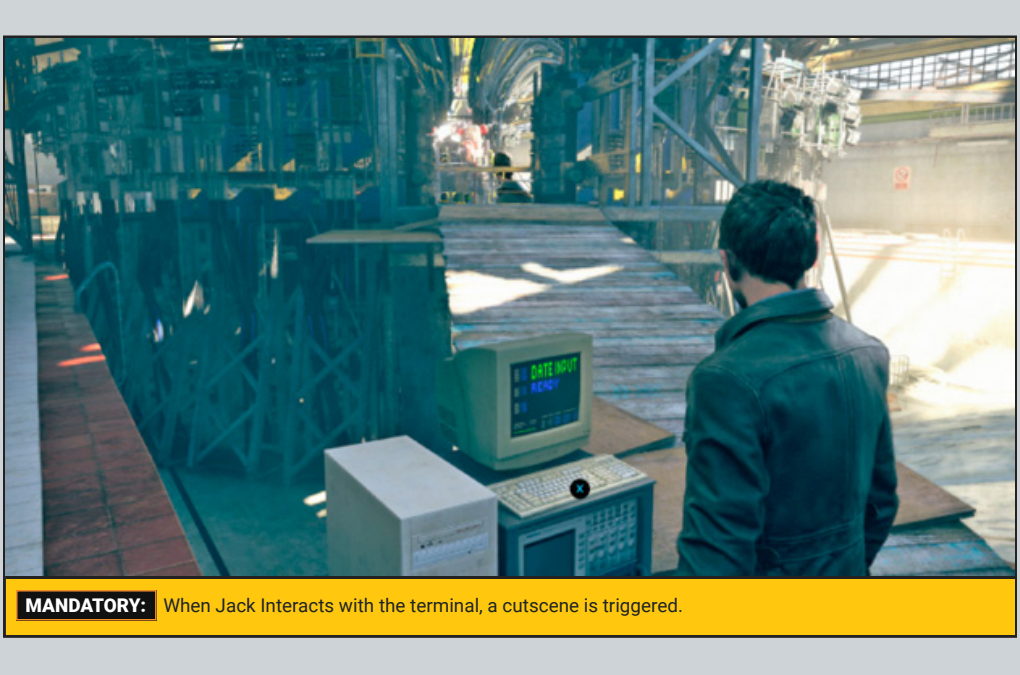
MANDATORY: Jack runs back to the PC terminal with the lever and Interacts with it. Just like in Act One/Part 1, he needs to push forward on the Left Stick until it has turned on completely.



MANDATORY: Jack must then head over to the corridor terminal and Interact with it to move the corridor over to the Time Machine.

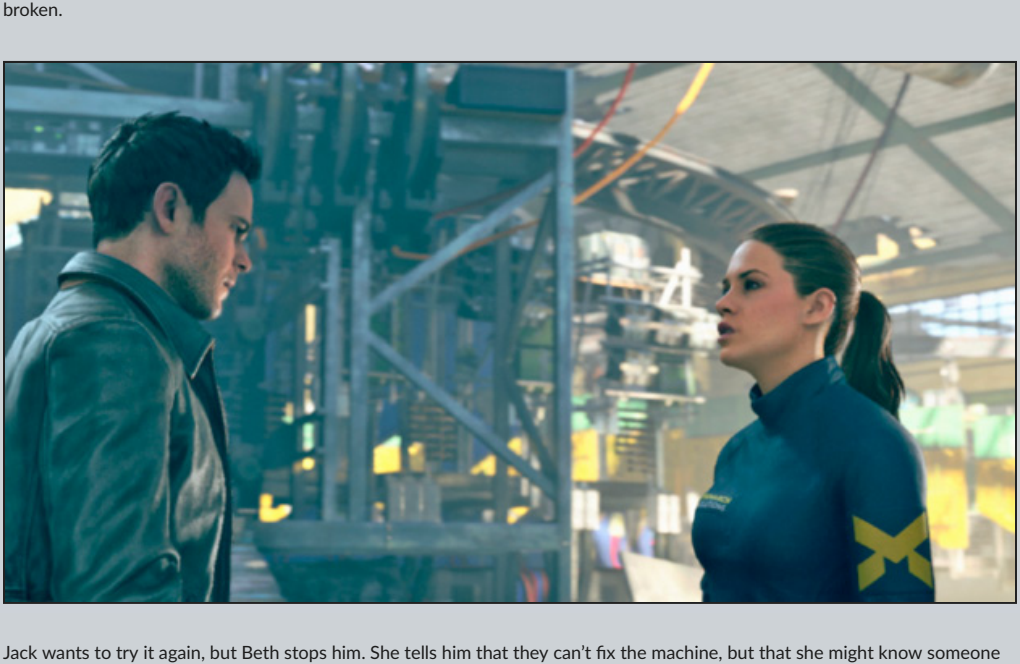


MANDATORY: With the corridor up, Jack moves back to the terminal right in front of the ramp that leads into the Time Machine.

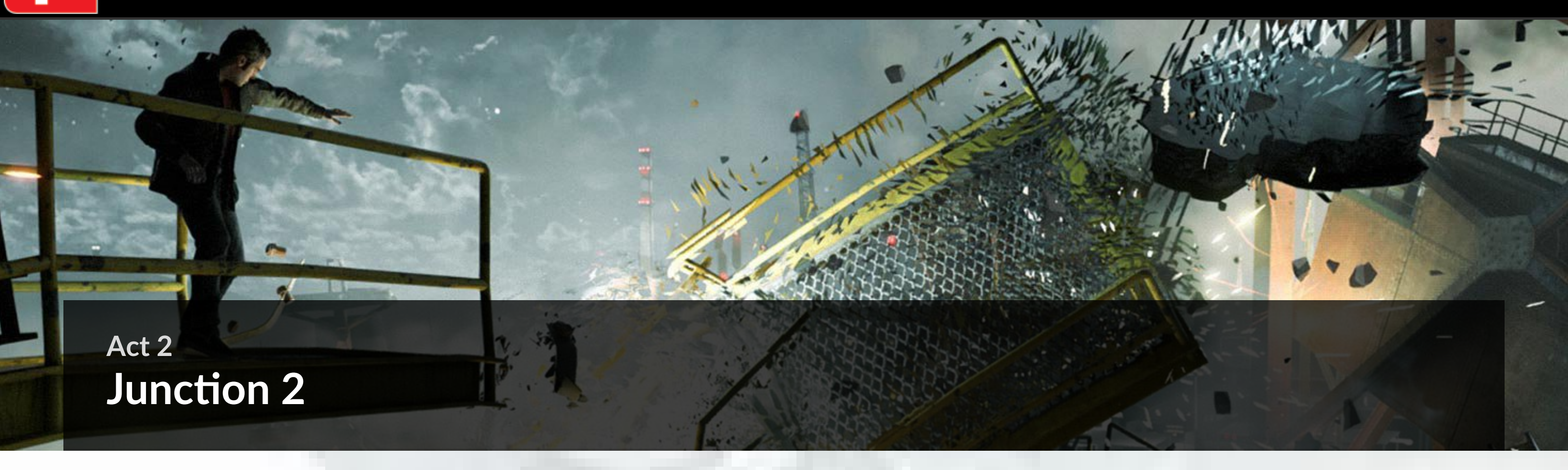


MANDATORY: When Jack Interacts with the terminal, a cutscene is triggered.

The Time Machine comes alive and the core is activated. Suddenly, Jack realizes that the key he found in the briefcase was to activate the Time Machine. Initially everything seems to work, but then it suddenly goes wrong and the machine appears to be broken.



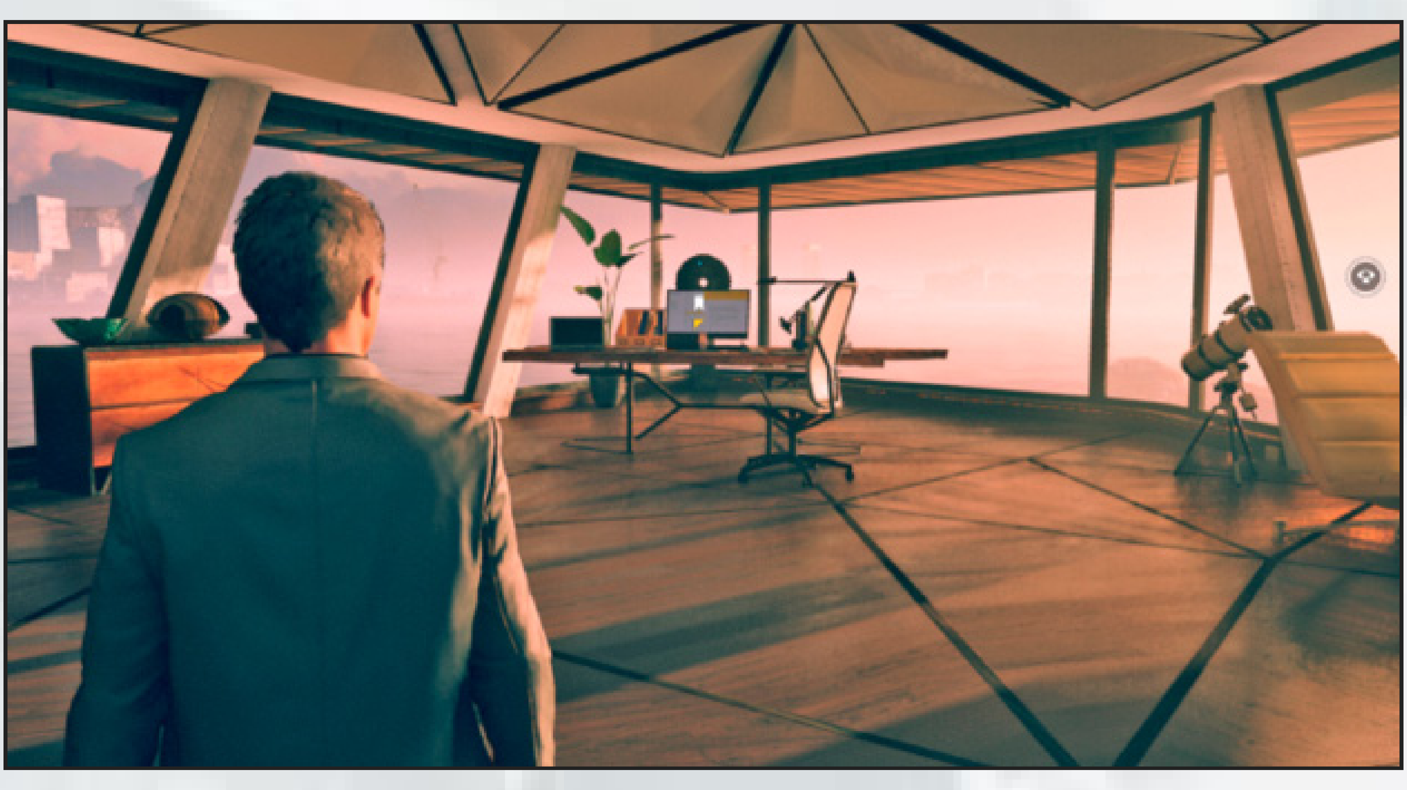
Jack wants to try it again, but Beth stops him. She tells him that they can't fix the machine, but that she might know someone who can: Dr. Sophia Amaral, a Monarch scientist. She will be at the Monarch Gala later that evening, but security will be incredibly tight. Jack tells her that he has an invite and that Paul told him that he was expecting him there. Given that they are out of options, Jack decides to attend the gala.



BUSINESS/PERSONAL

At the Monarch mansion on Gull Island, Paul Serene and Martin Hatch are debating what to do about Jack Joyce now that he's surrendered. Should Serene ignore Jack's presence and concentrate on his duties as Monarch's leader now that all of their plans are in motion and the situation is developing rapidly, or should he interview Jack himself to find out what he knows—and perhaps salvage something of the friendship they had? He must make this choice between focusing on business or his personal relationships.

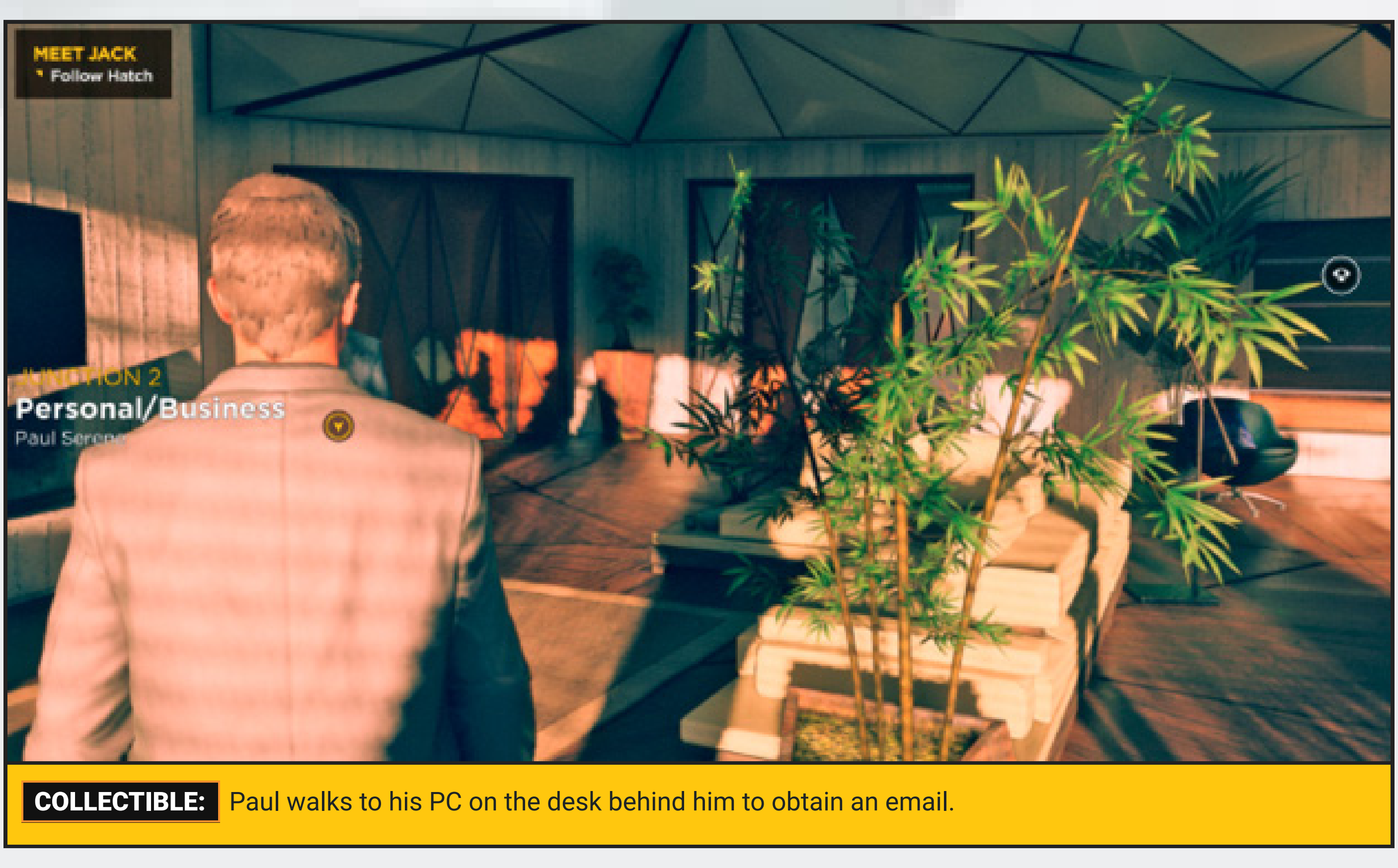
Chronon Sources	0
Intel	0
Collectibles	1
Quantum Ripples	0



Monarch Mansion—Gull Island, October 9th, 2016 9:35 AM—five hours after the Fracture in time.

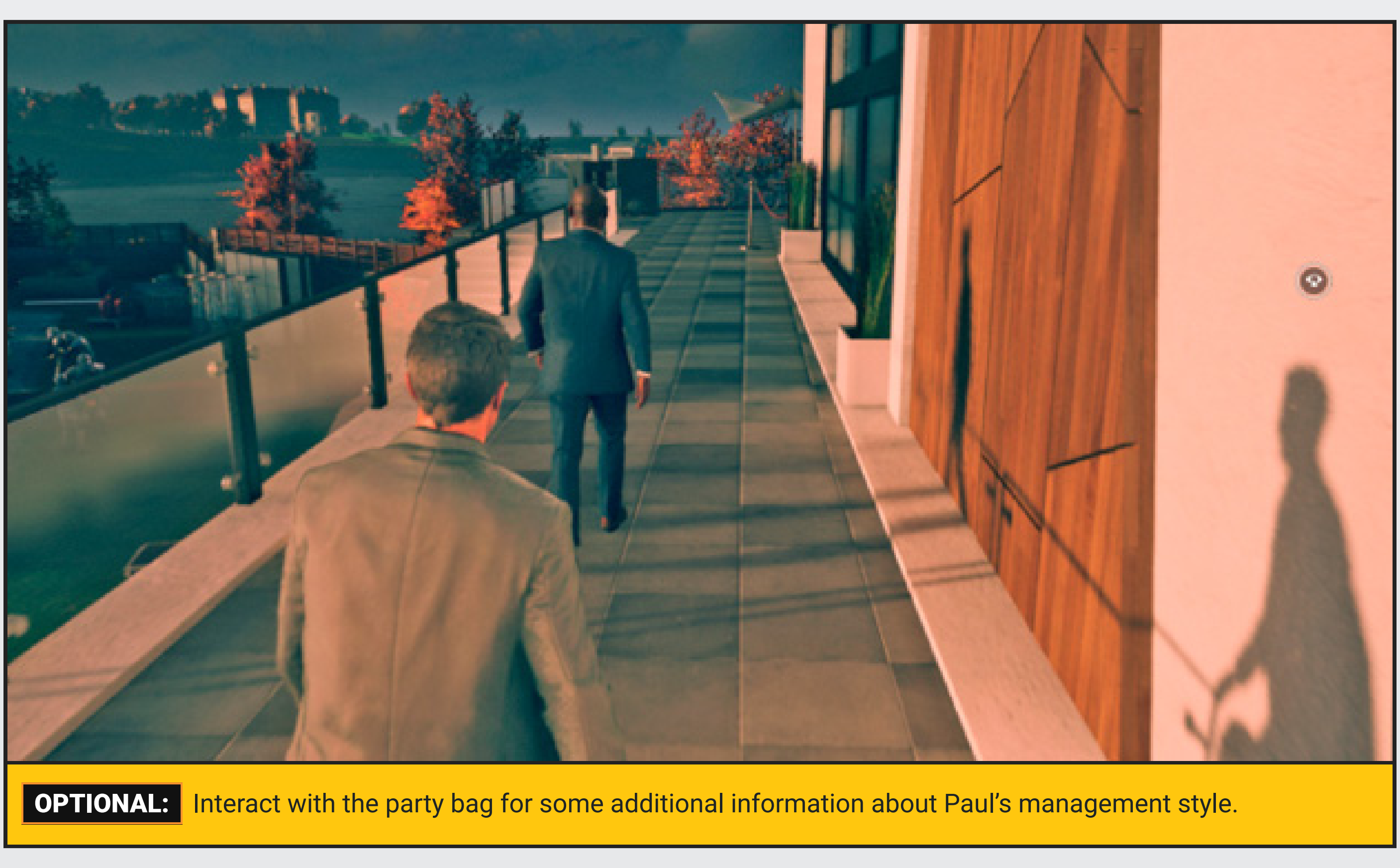
Paul laments that the future was so clear as long as he relived the past. Now that he had caught up to the moment he'd left, it ended and all he had now was the plan and the visions.

He knew Jack would come to him, but not why or how it would end.



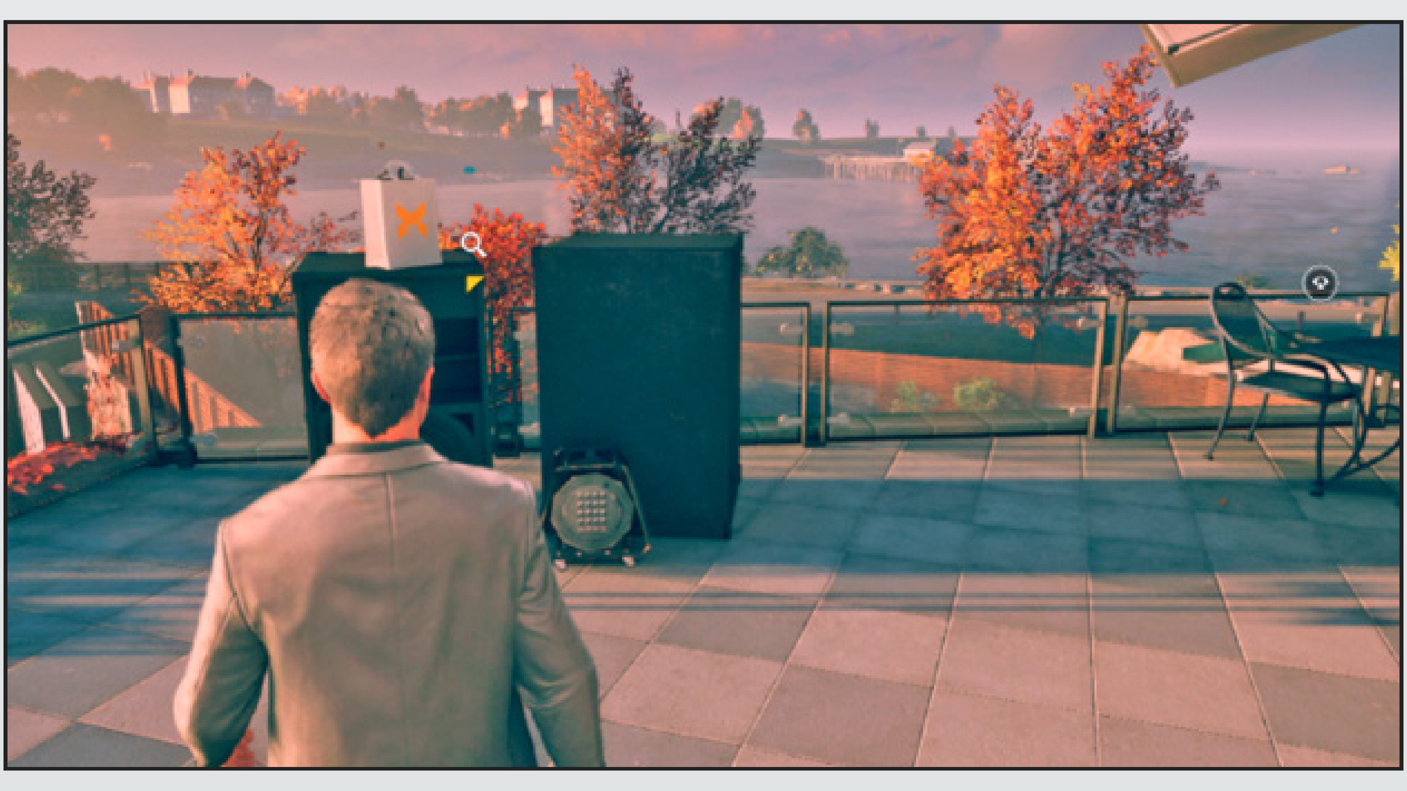
COLLECTIBLE: Paul walks to his PC on the desk behind him to obtain an email.

Paul and Martin Hatch discuss Jack's claim that he found Will's Time Machine. It took him less than a day—they searched for 17 years. They suspect that Jack has a hidden agenda, but as they want to know about the Time Machine, Paul wants to talk to Jack. Paul follows Hatch out of the room.

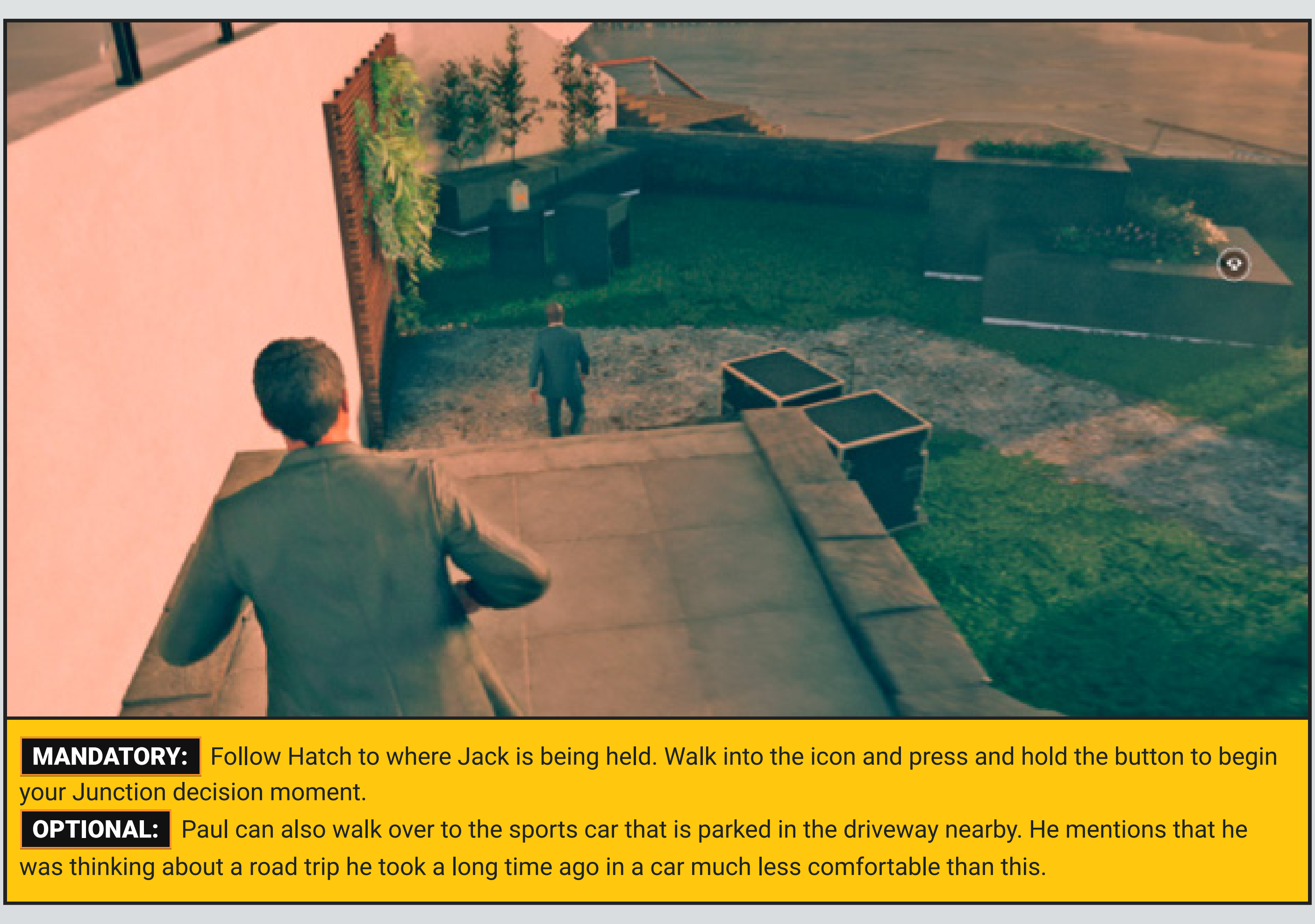


OPTIONAL: Interact with the party bag for some additional information about Paul's management style.

As the two men walk, Hatch mentions that he shouldn't let his friendship to Jack cloud his judgment. Hatch stresses that Paul needs to win their people over at the gala tonight and that he should focus on the speech instead of Jack.

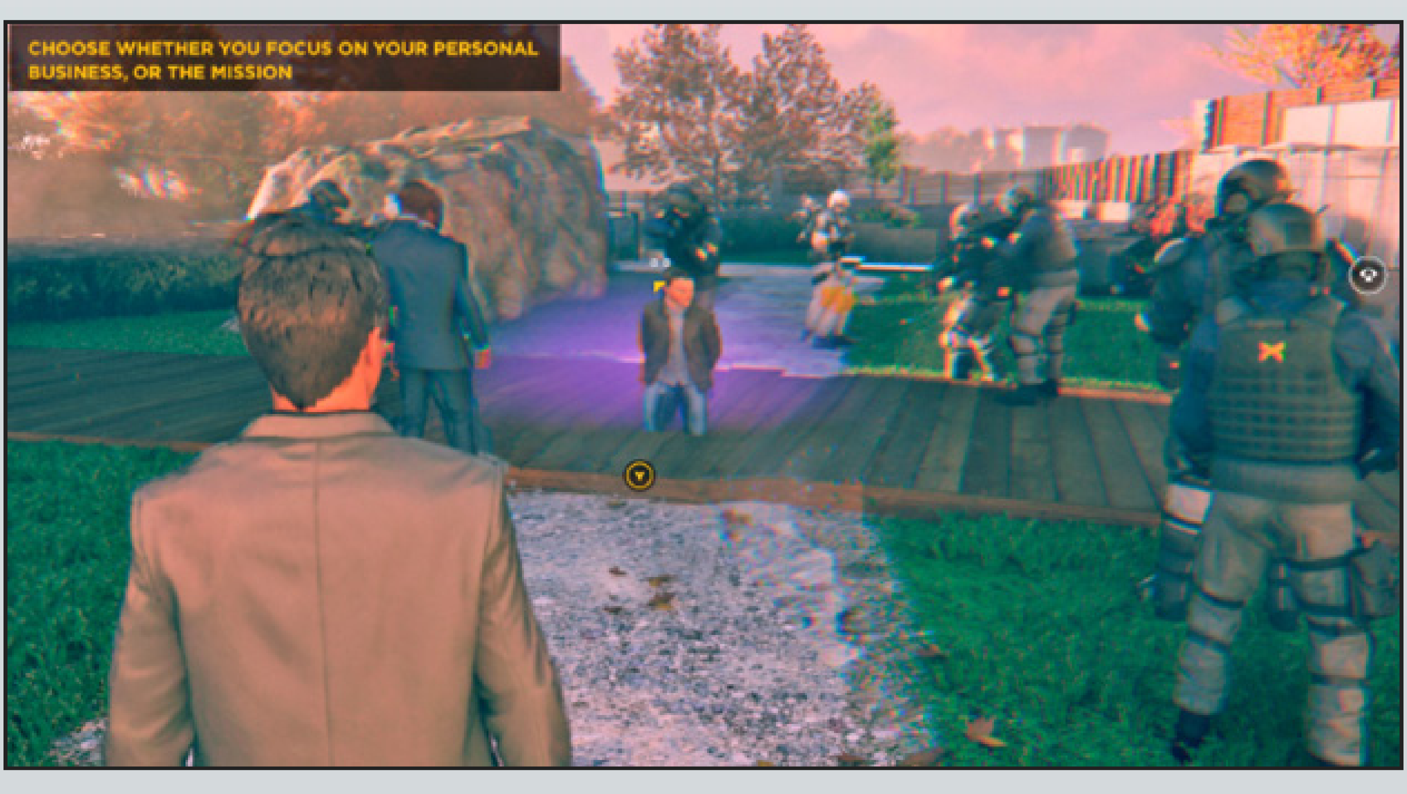


As they continue down the stairs and into the courtyard, Paul complains about speakers that are not set up yet. Martin Hatch defensively says that everything is on schedule and that Paul is micro-managing again. At the bottom of the stairs, they turn right and then head down the path to where Jack is being held.



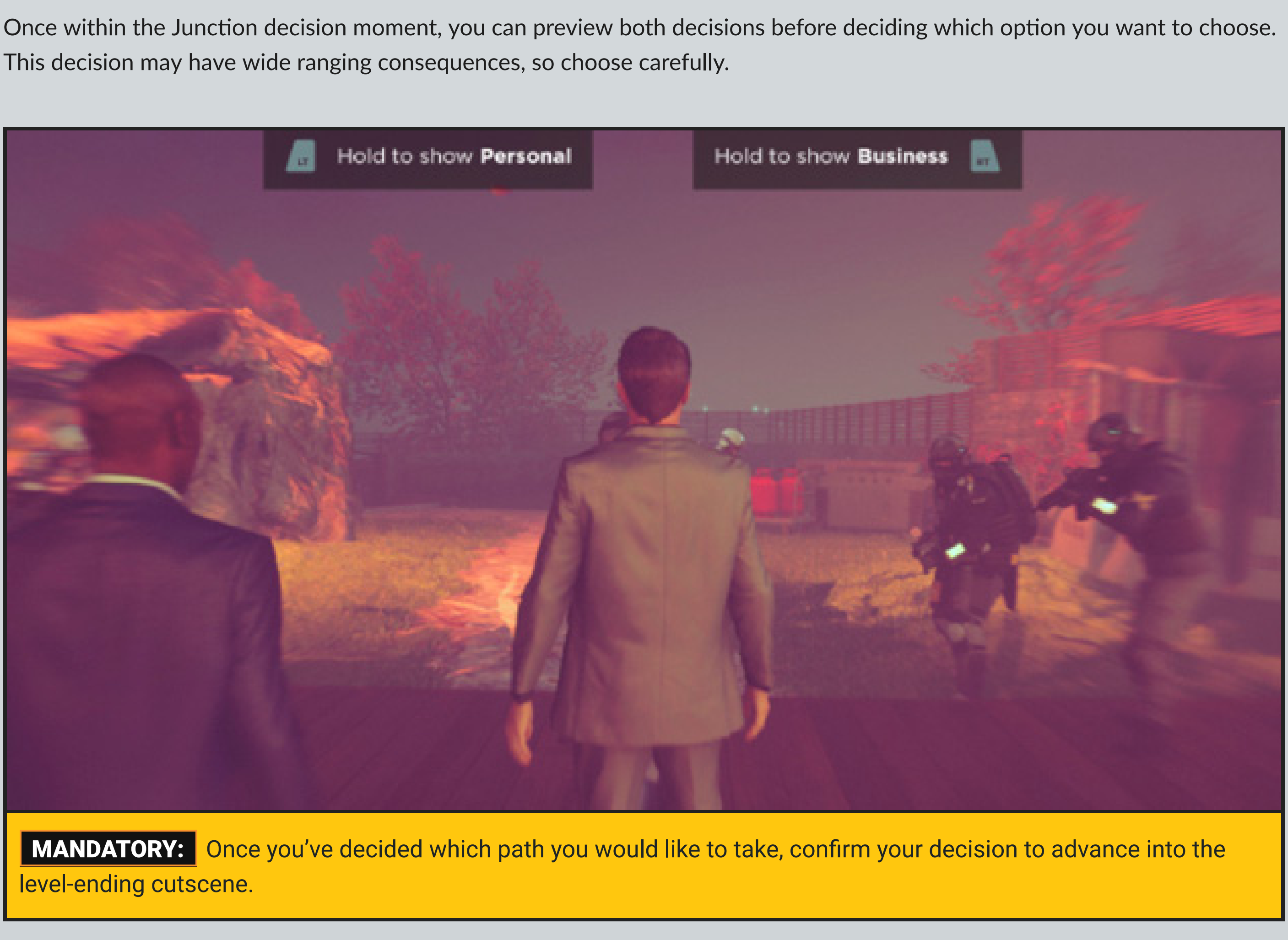
MANDATORY: Follow Hatch to where Jack is being held. Walk into the icon and press and hold the button to begin your Junction decision moment.

OPTIONAL: Paul can also walk over to the sports car that is parked in the driveway nearby. He mentions that he was thinking about a road trip he took a long time ago in a car much less comfortable than this.

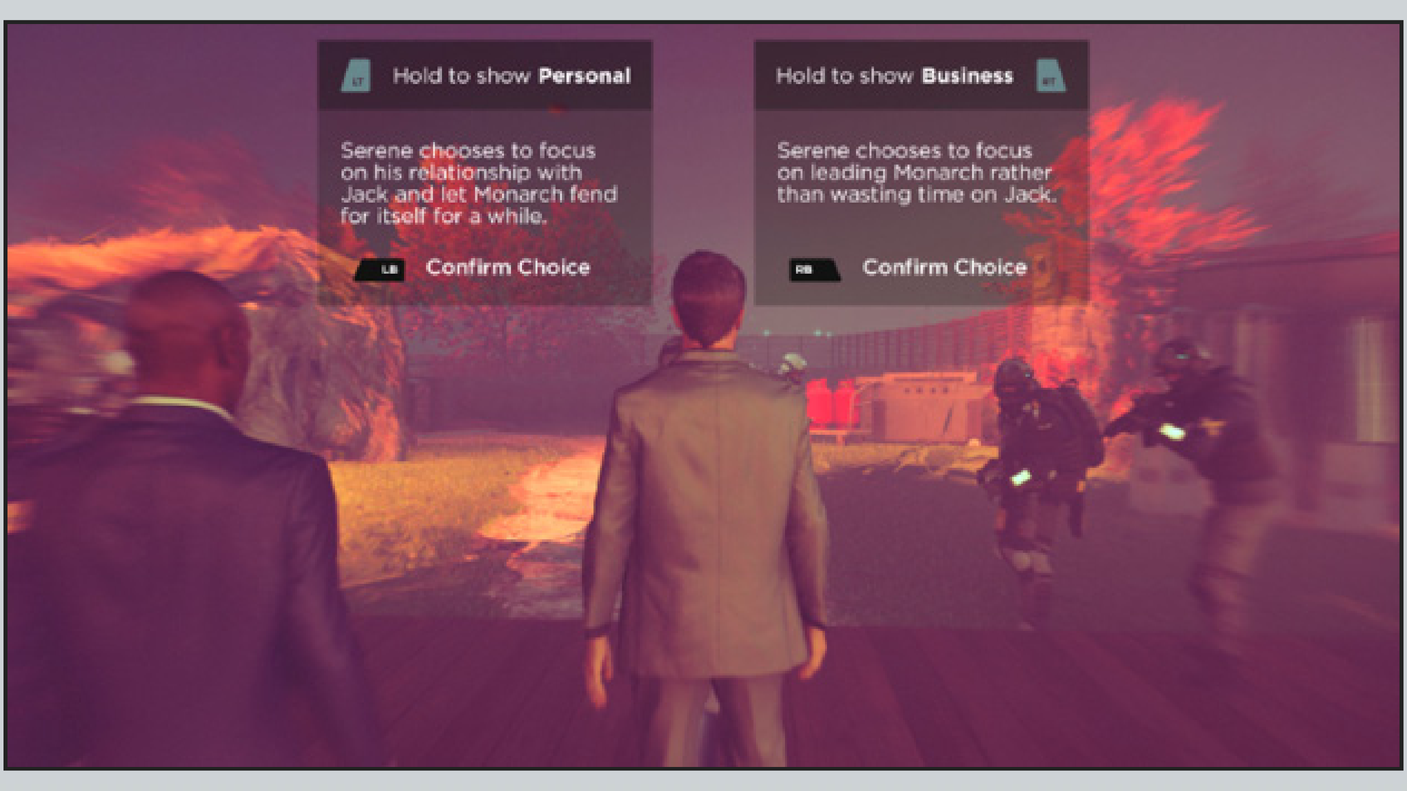

CHOOSE WHETHER YOU FOCUS ON YOUR PERSONAL BUSINESS, OR THE MISSION

JUNCTION DECISION

Once within the Junction decision moment, you can preview both decisions before deciding which option you want to choose. This decision may have wide ranging consequences, so choose carefully.



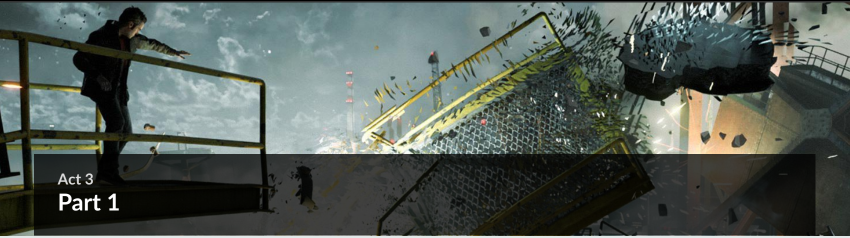
MANDATORY: Once you've decided which path you would like to take, confirm your decision to advance into the level-ending cutscene.



Serene chooses to focus on his relationship with Jack and let Monarch fend for itself for a while.

Serene chooses to focus on leading Monarch rather than wasting time on Jack.

In this Junction, Paul Serene has to decide if he wants to try to reach Jack and make him see reason (PERSONAL) or if he should let Hatch deal with him and concentrate on running Monarch (BUSINESS).



Act 3

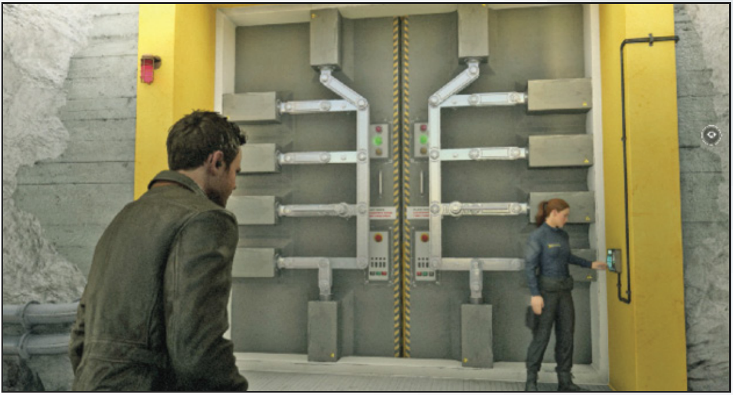
Part 1

RESEARCH FACILITY

In his holding cell, Jack waits for Beth to come along and spring him. She's the asset on the inside Monarch doesn't know about. Once she shows up, she tells him that Dr. Amaral is either at her office in the R&D facility located elsewhere on the island, or she's at the party at the Monarch mansion. She doesn't have clearance for the R&D facility, so Jack will have to break into it—with her cover as a Monarch operative, she can scout out the party.

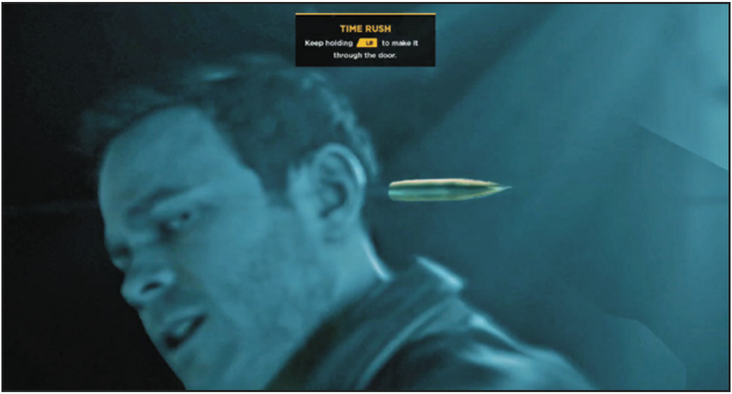
Fighting his way across the island, Jack infiltrates the R&D facility and learns that the scope of Monarch's operation is huge—but Dr. Amaral isn't there. Judging by the items at her office, she's clearly at the party. But Jack's detour isn't for nothing; he steals an experimental Chronon harness for Beth. With it, she can keep moving, even in stutters.

Chronon Sources	8
Intel	2
Collectibles	17
Quantum Ripples	1



Beth frees Jack from his holding cell and gives him an ear piece so they can stay in contact. Unfortunately, she doesn't have a fix on Dr. Amaral. She might be at the party or at the R&D facility...

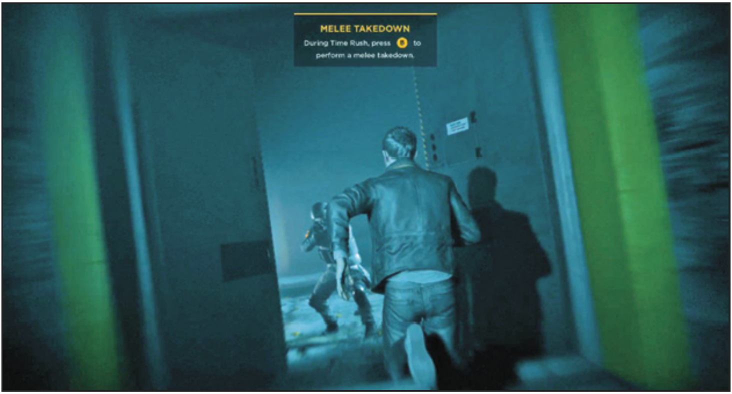
Beth leads Jack to a blast door that's the quickest way to the R&D facility. She disabled the security cameras, but there will be guards. Before they separate, Beth urges him to not make this personal. Too much is at stake.



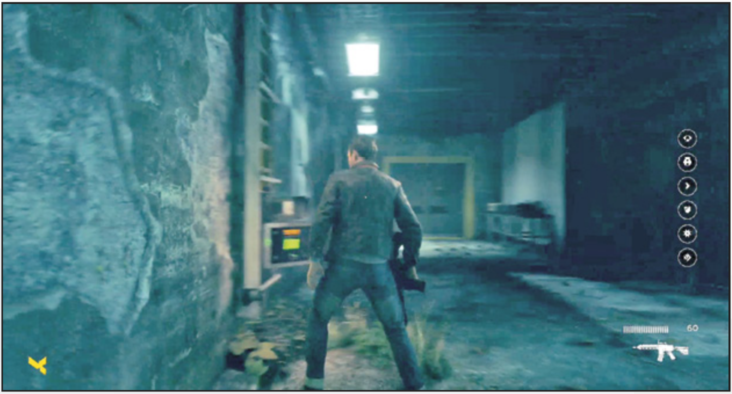
TIME RUSH

Keep holding LB to make it through the door.

Almost immediately after Jack steps through the blast door, he is spotted by a Monarch Guard who sounds the alarm. Jack uses Time Dash to reach the guard as quickly as possible.

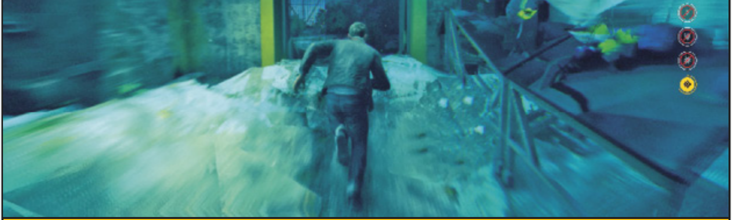

MELEE TAKEDOWN
During Time Rush, press B to perform a melee takedown.

Jack then uses Melee Takedown to knock the guard out. Jack's powers are definitely still growing. He picks up the Monarch operative's Assault Rifle and then looks for a way to open the gate leading to the R&D facility.

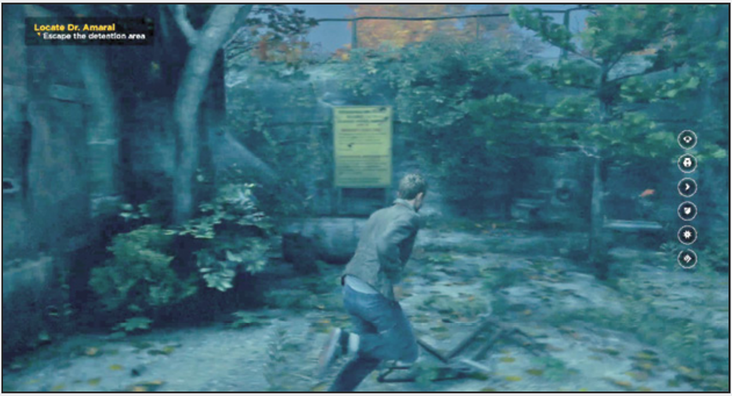


Jack quickly finds an access panel nearby that appears to be controlling the gate at the far end of the corridor.

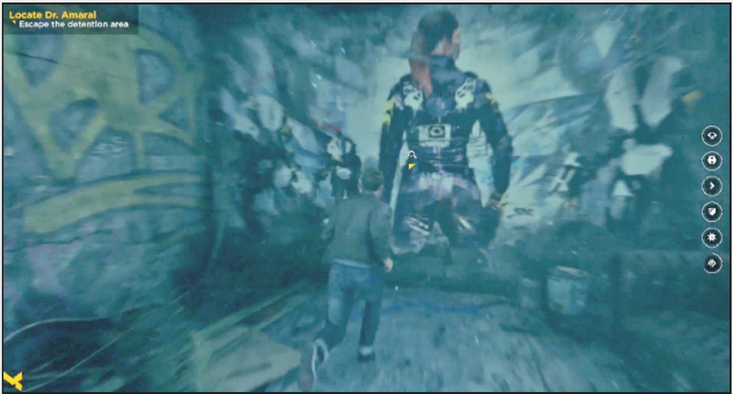
TIME RUSH
Hold LB to slow down time.



MANDATORY: Jack activates the gate control and uses Time Rush to make it past the door before the gate closes again.

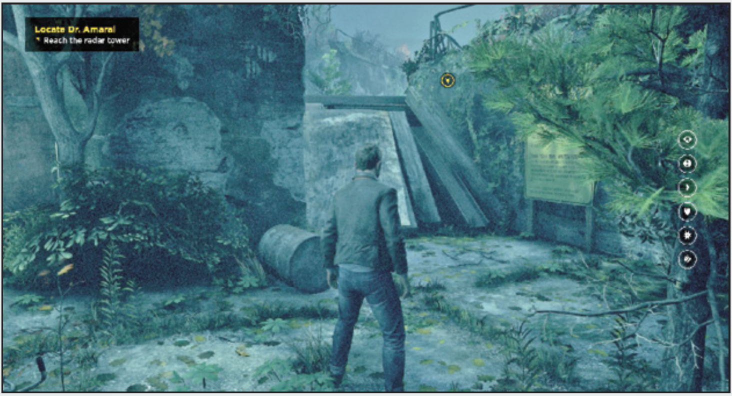

Locate Dr. Amaral
Escape the detention area

Beyond the gate, Jack finds a network of utilitarian, unlit corridors, some of which have extensive graffiti. Jack contacts Beth to let her know that he's in the clear.


Locate Dr. Amaral
Escape the detention area

OPTIONAL: Interact with the wall painting.

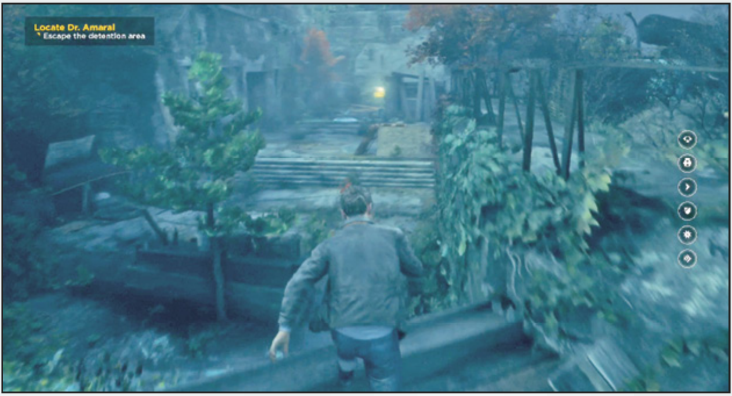
As Jack proceeds through the gray corridor, he passes by an open room and decides to go in to investigate. There's an interesting painting on the opposite wall of that room.


Locate Dr. Amaral
Reach the radar tower

The room with the painting is a dead end, so Jack heads back outside and continues up the ramp.

HINT

Before dropping down on the other side of the ramp, watch out for a turret on the far side of the clearing.


Locate Dr. Amaral
Escape the detention area

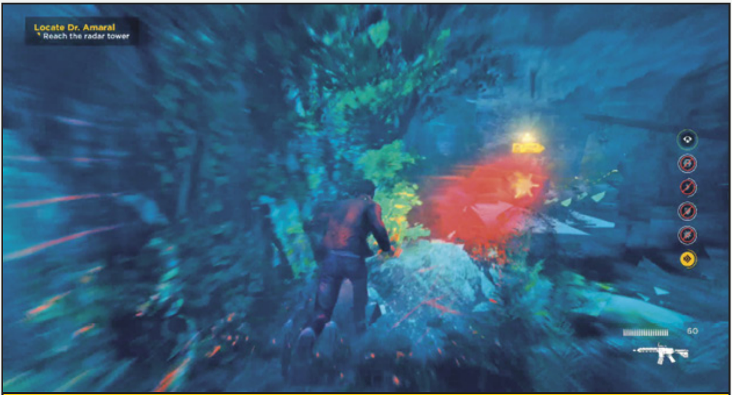
Once Jack enters the next corridor segment, a red laser light locks onto him and a machine gun turret on the far side opens fire.

HINT

Time Rush or Time Dodge are effective here. Rush is preferred as Dodge would deplete before he can get behind the turret.

HINT

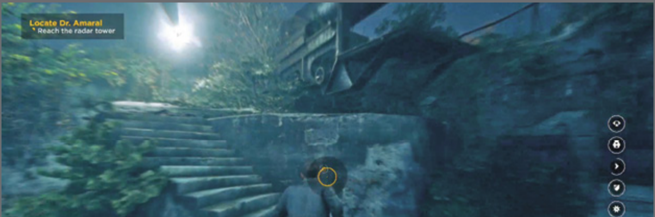
Monarch turrets feature a Chronon dampener that allows them to operate even in stutters. Jack's time bubble won't freeze it.


Locate Dr. Amaral
Reach the radar tower
60

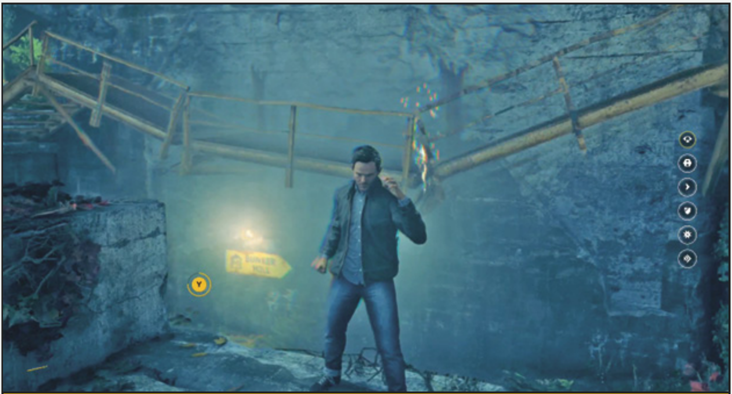
CHRONON SOURCE: After disabling the Monarch turret, Jack heads back into the middle of the clearing and uses his Time Vision. There's a Chronon source at the top of a staircase, near an ancient cannon.

Jack successfully passes the turret and then turns around to disable it.

HINT

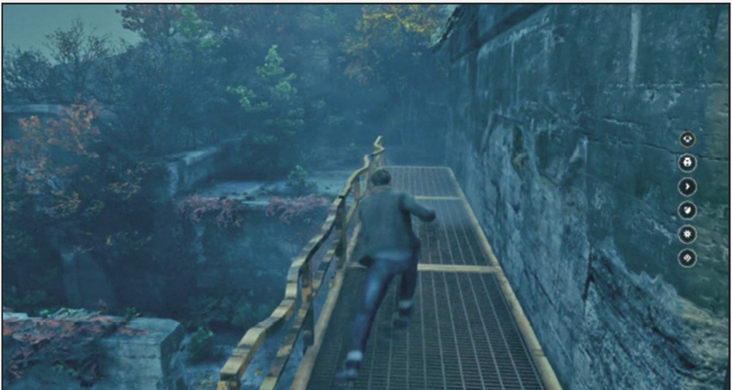

Locate Dr. Amaral
Reach the radar tower

Once the turret has been disabled, take the LMG that's mounted on the turret and use it as a personal weapon. Remember that LMG ammo does not refill at ammo crates.


Y
BUNKER HILL

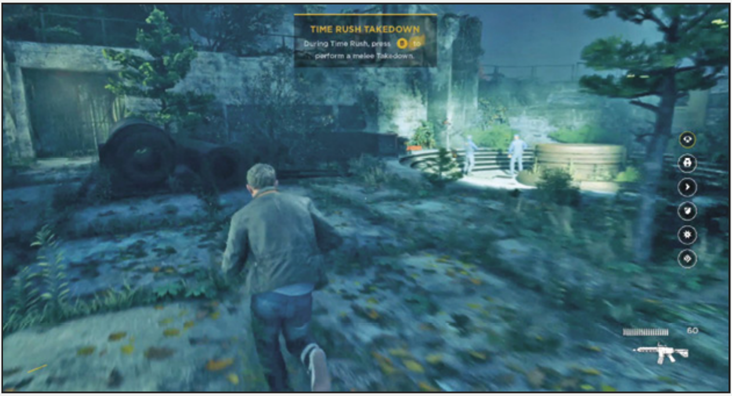
MANDATORY: Climb the wall, then turn around and rewind time to restore the catwalk.

On a nearby wall, Jack sees a brightly-lit sign entitled "Bunker Hill." Underneath are the remains of a fallen catwalk. Jack climbs up a wall on the other side, but the path beyond that is blocked.



MANDATORY: Use Time Rush to cross the catwalk.

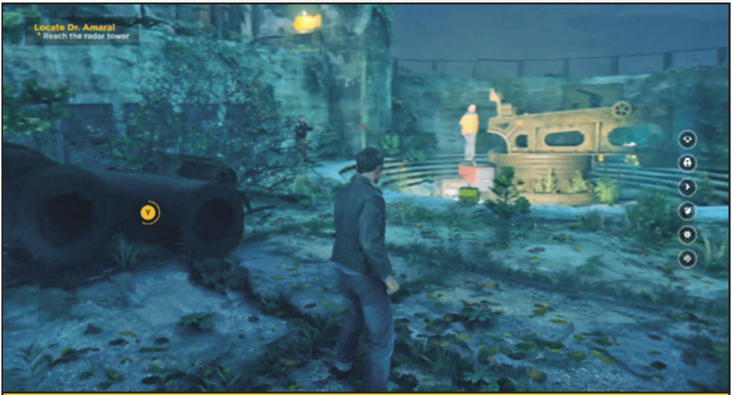
As the Time Restoration is of limited duration, it is critical for Jack to position himself in such a way that he can quickly Time Rush across the catwalk before it falls back down.



TIME RUSH TAKEDOWN

During Time Rush, press B to perform a melee Takedown.

Jack proceeds up a staircase and then runs into two Monarch operatives, apparently guarding the base of an old cannon. He takes out the two men without much difficulty.

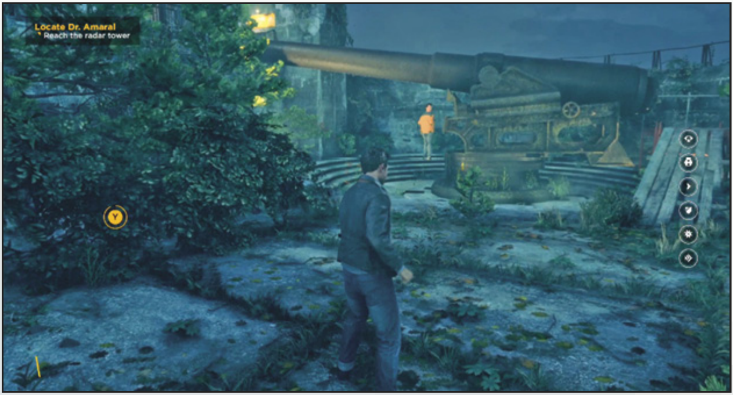


Locate Dr. Amaral

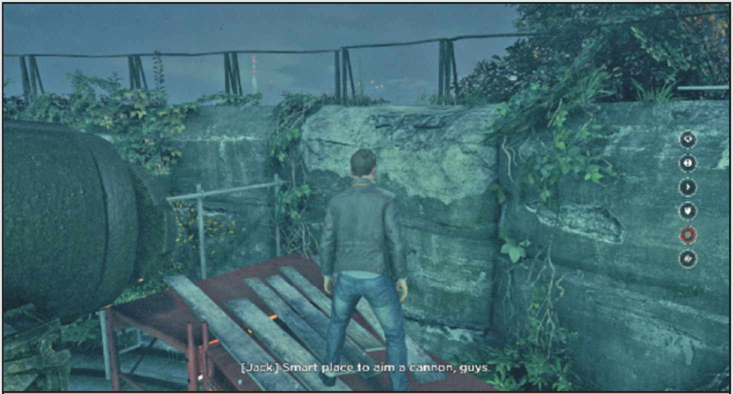
Reach the radar tower

MANDATORY: Use Time Restoration on the cannon, which then re-assembles it and forms a bridge to another area further up the hill.

Something in this area does not feel quite right to Jack. Something about time. He looks for a way to get further up the hill, but can't find one. Eventually, behind some metal pipes, he can use Time Restoration.

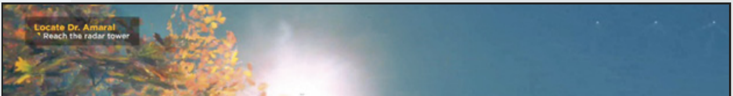

Locate Dr. Amaral
Reach the radar tower
Y

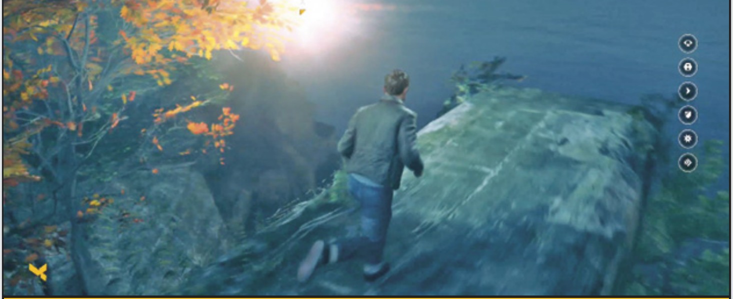
Jack now has a clean path out of this area; run up the wooden ramp and then climb onto the barrel of the large cannon to cross the elevated area further up the hill.



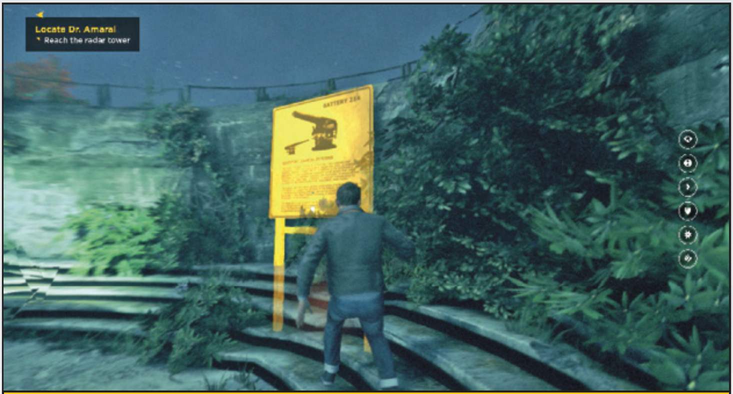
[Jack] Smart place to aim a cannon, guys.

CHRONON SOURCE: Once Jack runs up the wooden ramp, he must turn right, and climb the small concrete wall...

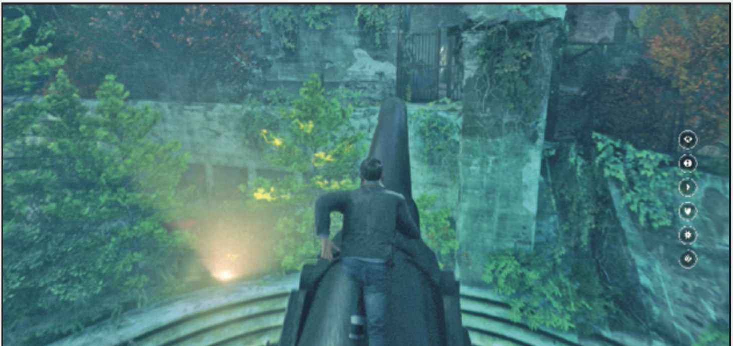

Locate Dr. Amaral
Reach the radar tower

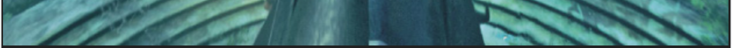


CHRONON SOURCE (CONT.): ...then follow the curvature of that wall around to the right and use Time Vision to reveal another Chronon source.


Locate Dr. Amaral
Reach the radar tower

COLLECTIBLE: Jack drops back down and Interacts with the large yellow sign to obtain a document.

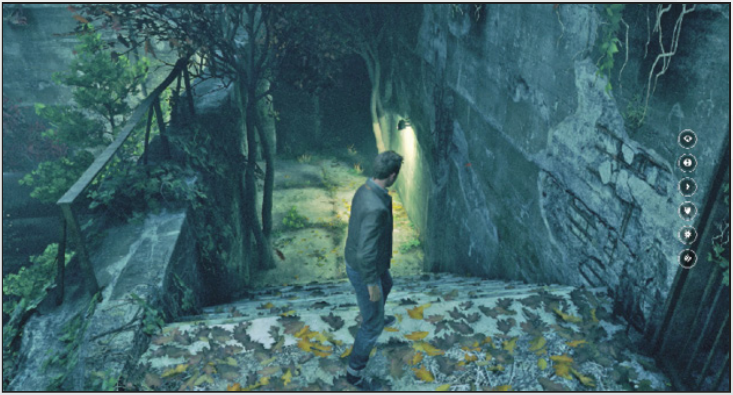




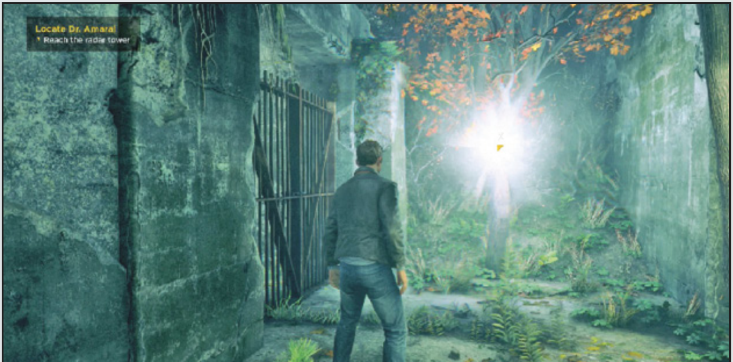
MANDATORY: Re-assemble the cannon. After heading up the wooden ramp, climb the cannon and run across the barrel to the other side.

HINT

Be quick as the cannon won't remain assembled for very long.

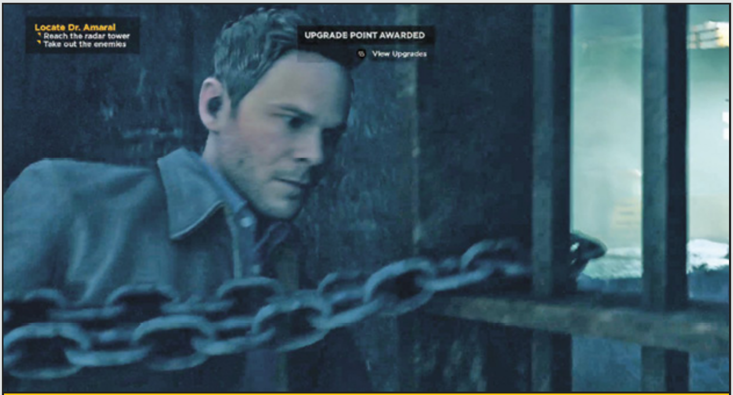


Once Jack reaches the other side, there are two paths to choose from: either through a chained gate or down a staircase where a bright light is visible below.


Locate Dr. Amaral
Reach the radar tower

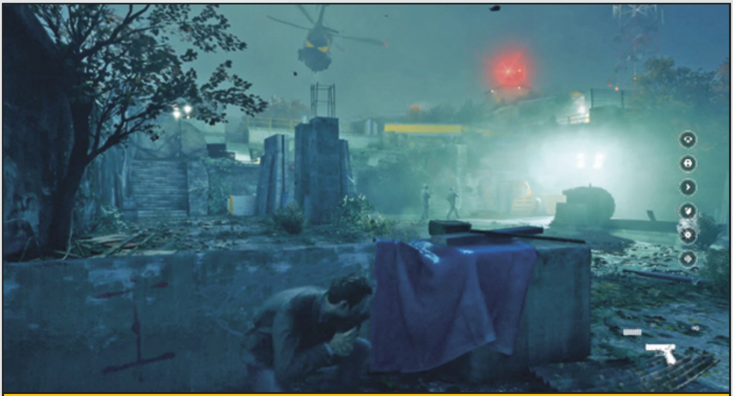
CHRONON SOURCE: Jack uses Time Vision to reveal a Chronon source.

Jack chooses to first try the staircase and descends toward the bright light.


Locate Dr. Amaral
Reach the radar tower
Take out the enemies
UPGRADE POINT AWARDED
View Upgrades

MANDATORY: Squeeze through the gate.

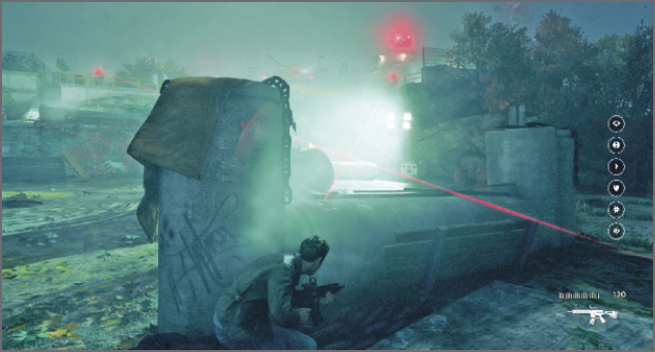
Aside from that, the area proves to be a dead end and Jack turns around and climbs up the stairs to get back to the chained gate.



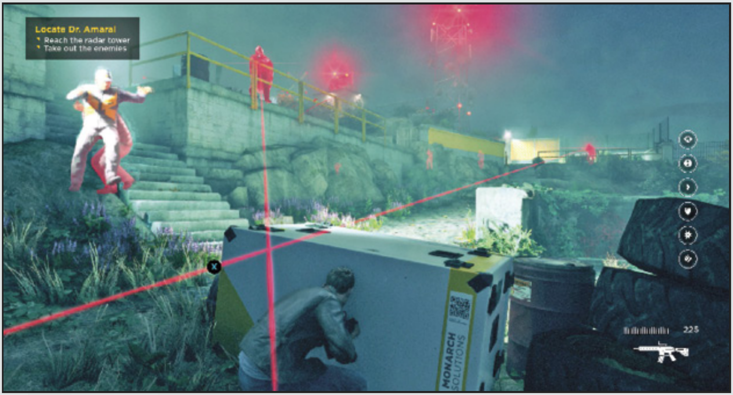
MANDATORY: Take out all the enemies in the area.

There are several enemies in this area, including two snipers and another turret at the top. Jack must take out two operatives patrolling at the bottom, then proceed up the staircase to the next level. There's a sniper directly above a wall near the crates, and another one up against the fence by the gate to the radio tower.

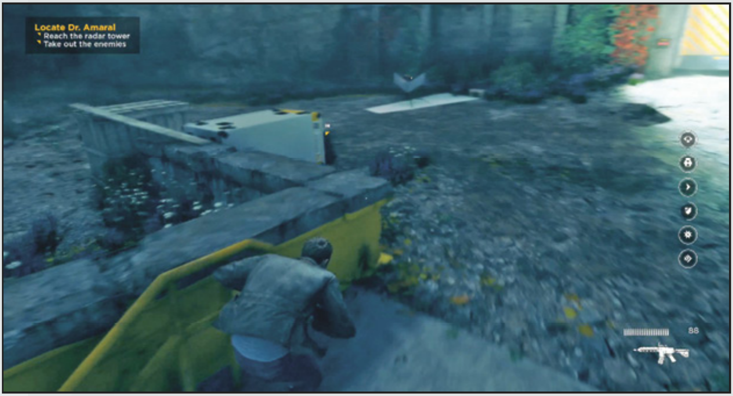
HINT



Be careful! If they both manage to hit you one right after the other, you’re dead.


Locate Dr. Amaral
Reach the radar tower
Take out the enemies
X
MONARCH SOLUTIONS
225

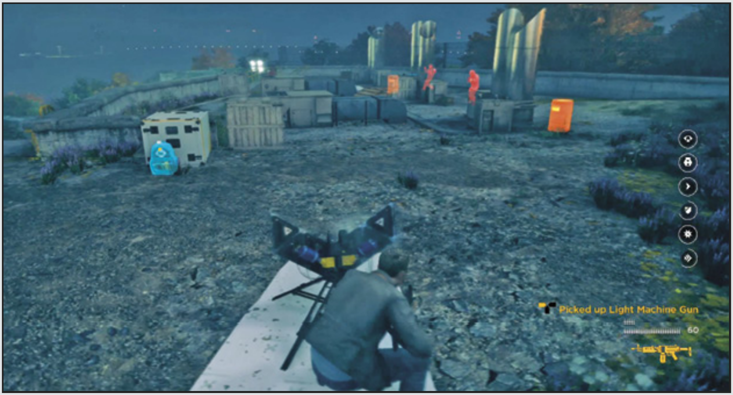
Jack must take out the operatives that charge down, then take cover and work on eliminating the snipers.


Locate Dr. Amaral
Reach the radar tower
Take out the enemies
88

Once the snipers are out of the way, Jack proceeds up the next flight of stairs near the crates and takes out some more operatives.

HINT

Keep your distance and remember that there's a turret with a direct line of sight ahead.


Picked up Light Machine Gun
60

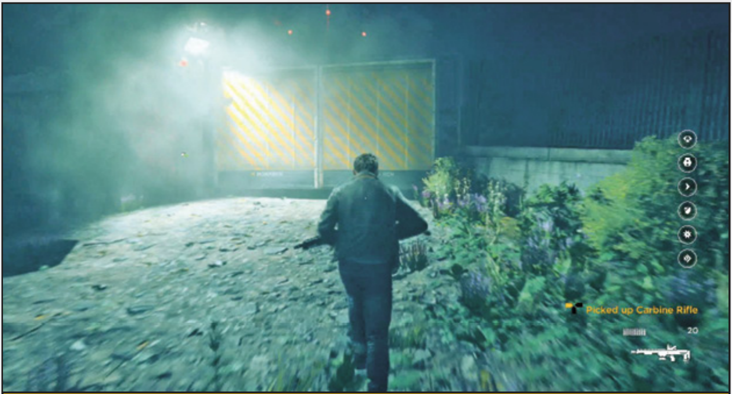
Jacks uses Time Rush to make it behind the Monarch turret and disable it.

HINT

It's possible that some Monarch operatives are still in the lower area. Use Time Vision to find potential stragglers.

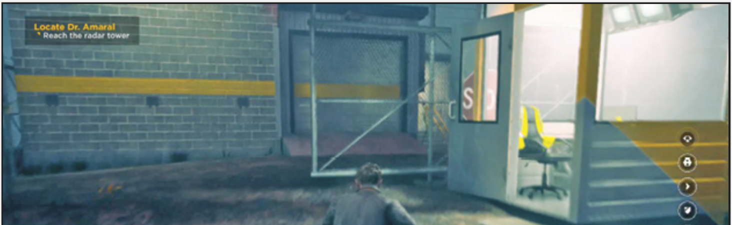
HINT

There are several ammo bags around the area. Re-stock before heading to the next area.

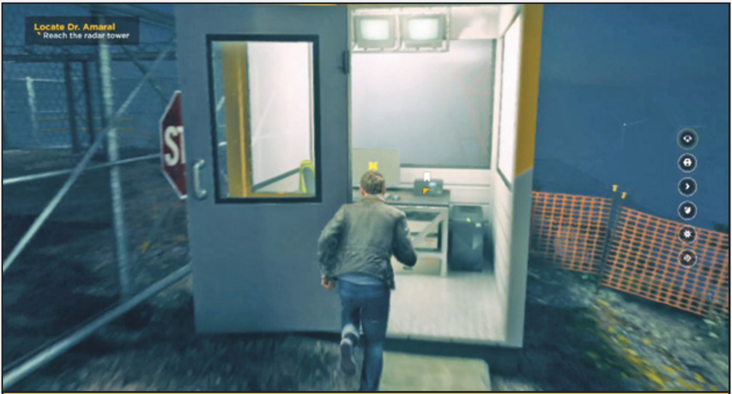

Picked up Carbine Rifle
20

MANDATORY: Approach the gate control and Interact with it to open the gate.

Just as Jack eliminates the last opponent, Beth calls him with the good news that she managed to disable security and to unlock the gate leading to the tower.

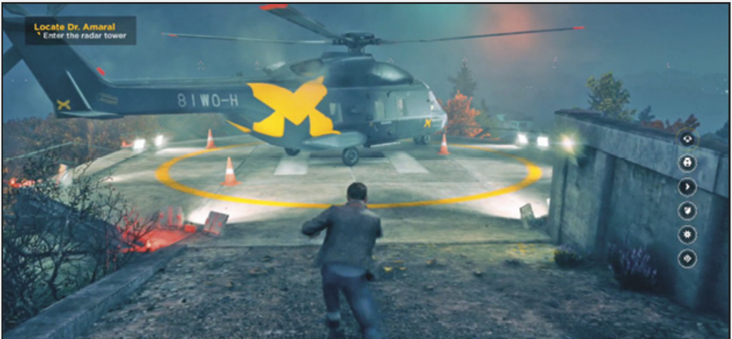

Locate Dr. Amaral
Reach the radar tower

After passing through the gate, Jack runs up the path to the radio tower. He contacts Beth to get further information regarding the location of the R&D lab. She explains that the lab is below his feet, as it's all top secret. The elevator inside the radio tower will take him down there.


Locate Dr. Amaral
Reach the radar tower
ST

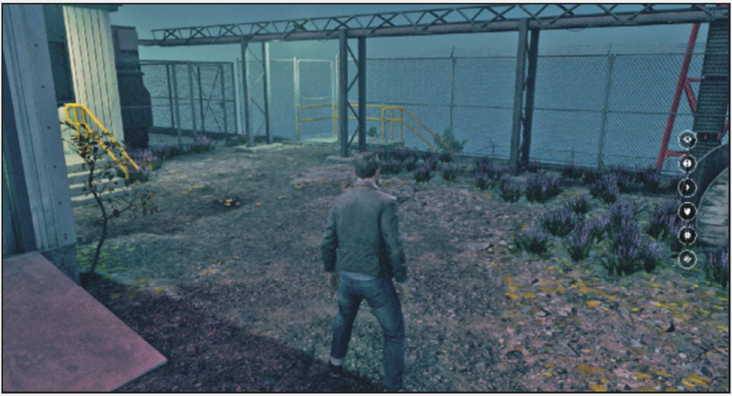
COLLECTIBLE: Interact with the radio to obtain an audio file.

Jack runs up to the small guard booth ahead and takes a look inside.

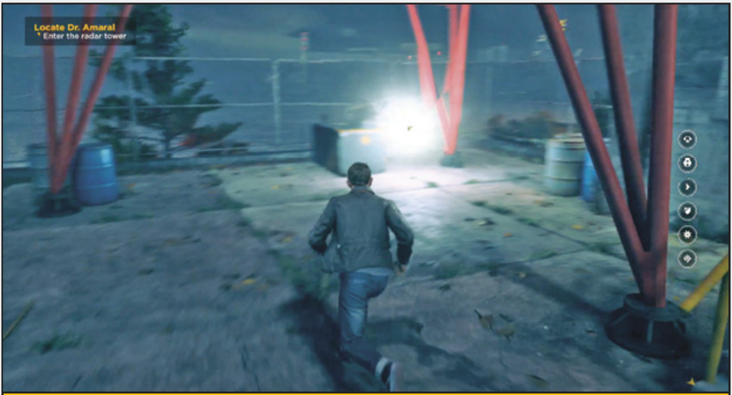

Locate Dr. Amaral
Enter the radar tower
81WO-H

CHRONON SOURCE: Using Time Vision reveals a Chronon source on the outer edge of the helipad.

Turning to the left, Jack runs down a small hill toward a helipad with a parked Monarch helicopter.

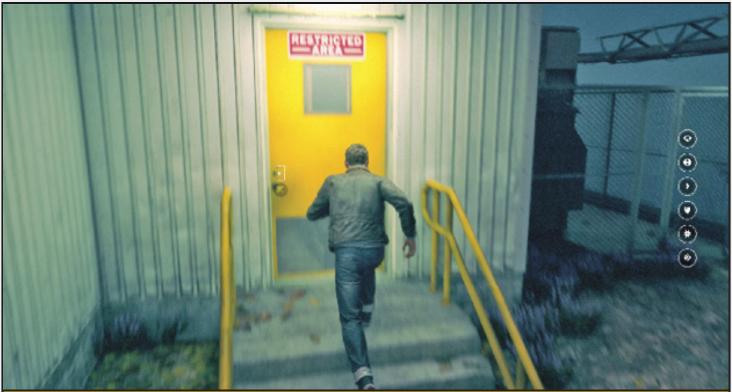


Otherwise, the helipad is another dead end and Jack runs back up the hill toward the radio tower. Instead of going in, Jack sees a staircase on the right and follows it down.


Locate Dr. Amaral
Enter the radar tower

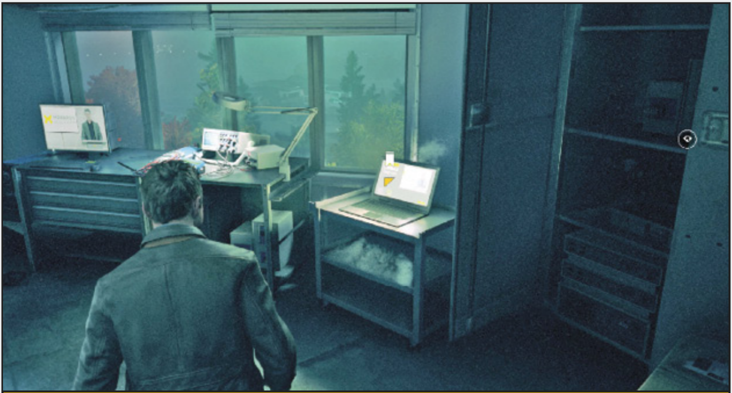
CHRONON SOURCE: Using Time Vision reveals the location of another Chronon source.

Once he reaches the platform below, Jack looks around as this appears to be another dead end.


RESTRICTED AREA

MANDATORY: Open the yellow door to the radio tower and enter the building.

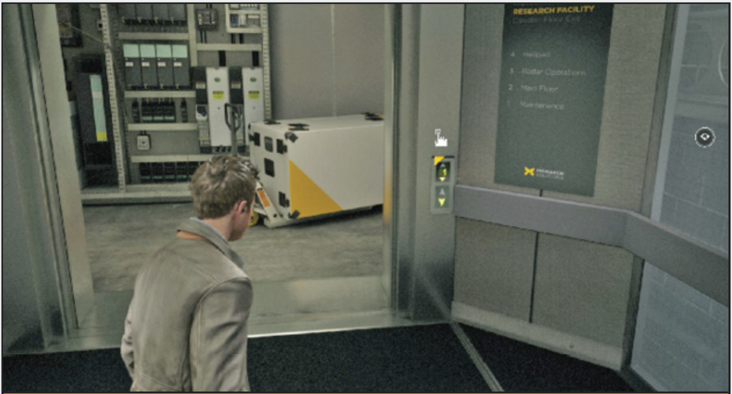
As he can't find any other way forward, Jack decides to climb the stairs back up to the entrance of the radio tower.



COLLECTIBLE: Inside the radio tower is a table with a computer on it. Interact with it to obtain a video file.

QUANTUM RIPPLE: Trigger a Quantum Ripple.

Just as Jack enters the building, loudspeakers all over the property transmit Paul Serene's gala speech.

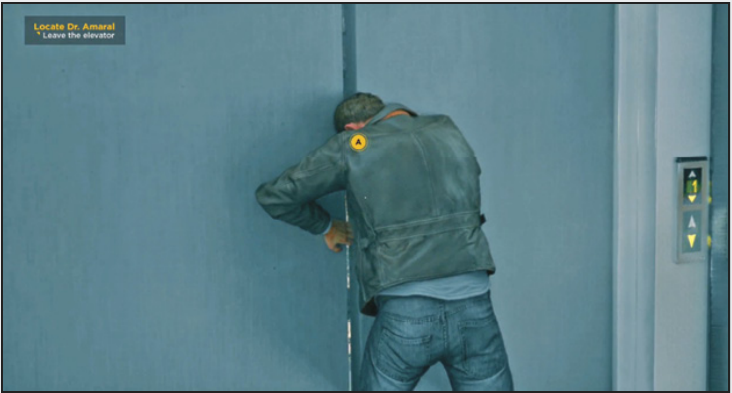

RESEARCH FACILITY
4 Helipad
3 Radar Operations
2 Main Floor
1 Maintenance

MANDATORY: Enter the elevator and Interact with the door to ride it down.

Jack contacts Beth to tell her that he's at the elevator. He also cynically comments that Paul Serene still likes the sound of his own voice. Beth, who is listening to the speech, explains that Paul is currently pitching his survival plan to the associated guests of the gala.

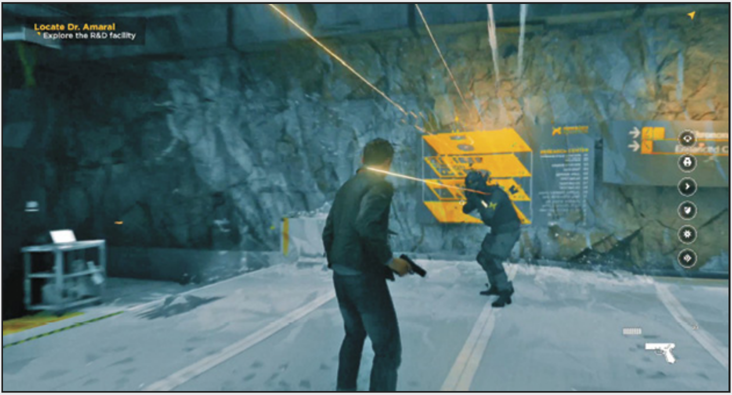
Monarch Research Facility - October 9th, 2016, 8:35 PM—16 hours after the Fracture in time.

As the elevator slowly descends to the R&D lab level below, a number of Time Stutters hit. One of them stops the elevator altogether.

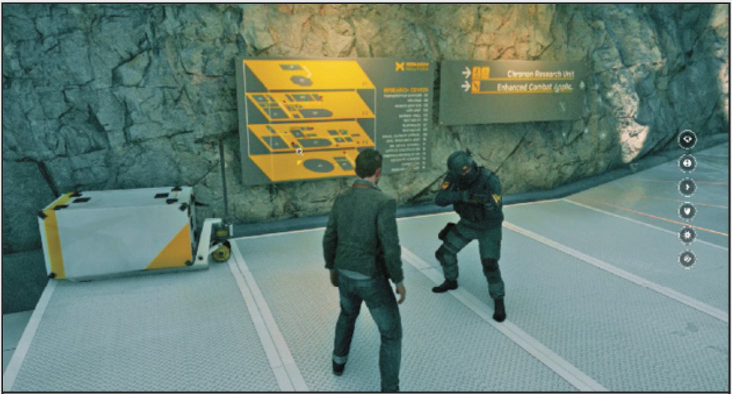

Locate Dr. Amaral
Leave the elevator
A

MANDATORY: Interact with the door to get it open, then jump out.

Jack must force the door open as the stutter appears to be quite permanent.

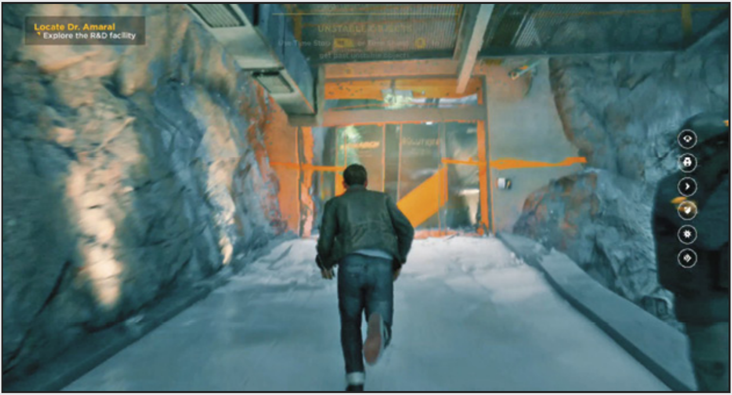

Locate Dr. Amaral
Explore the R&D facility

After jumping down from the stuck elevator, everything is frozen—the Monarch personnel, bullets, and tracer fire as they were opening fire on Jack, everything. His radio contact with Beth also abruptly ends, indicating that she was also frozen.

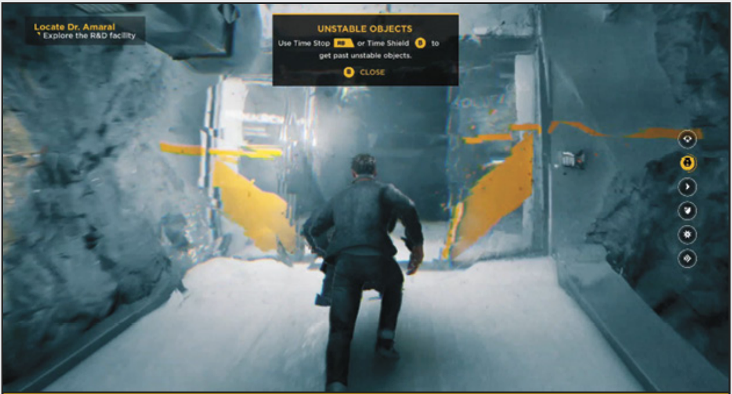

Chronon Research Unit
Enhanced Combat Applic.

COLLECTIBLE: Interact with the HQ map to obtain an image.

Jack looks around and sees a large-scale map of the complex on the far wall of the cave. He approaches it in hopes of finding the precise location of Dr. Amaral's office. After a few seconds, he has it: one level up from his current location, on level F3.


Locate Dr. Amaral
Explore the R&D facility
UNSTABLE OBJECTS

Jack runs up the ramp and encounters an unstable door near the top. It reminds him of his dangerous experience at the drydocks and Jack chooses to be careful.


Locate Dr. Amaral
Explore the R&D facility

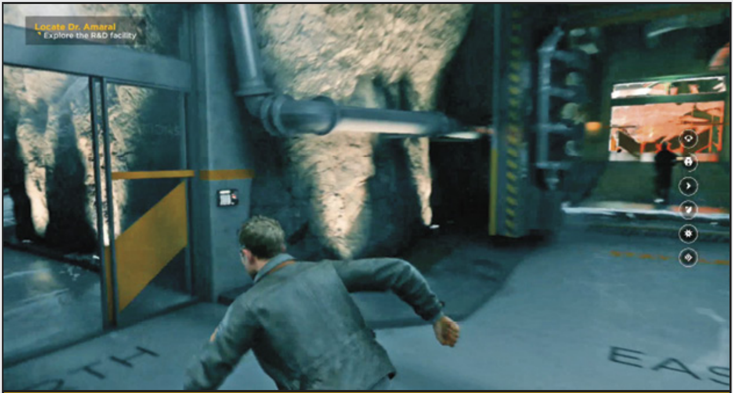
UNSTABLE OBJECTS

Use Time Stop RB or Time Shield B to get past unstable objects.

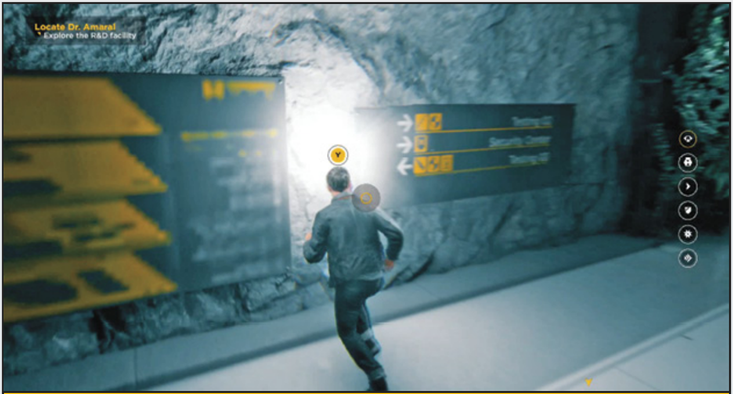
B CLOSE

MANDATORY: Use Time Stop or Time Shield on the door, then run through it quickly.

Before passing through the door, he wants to stop it in place by using his time powers.

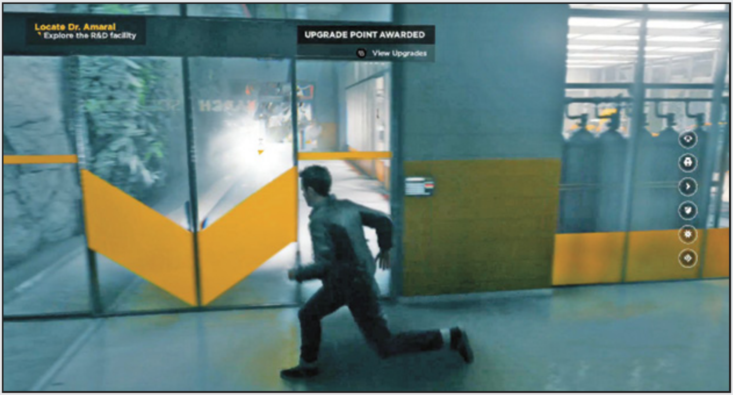

Locate Dr. Amaral
Explore the R&D facility
EAS

OPTIONAL: Jack follows the northern path (straight ahead). The stutter collapses briefly, but another one hits right afterwards. The Monarch operatives in the area are still frozen—at least for now.

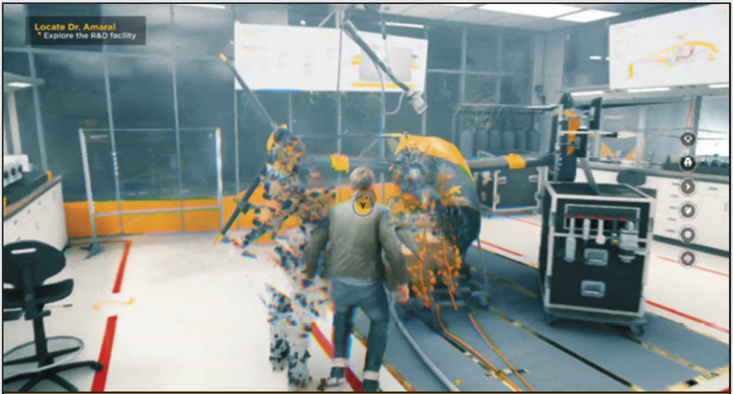

Locate Dr. Amaral
Explore the R&D facility

CHRONON SOURCE: Near a second map of the Monarch facility, use Time Vision to reveal another Chronon source.

As Jack keeps progressing through the corridors of the R&D Facility, he encounters another Chronon source.

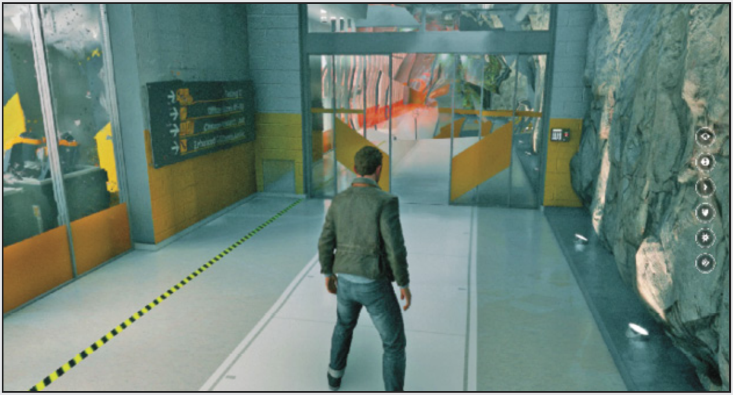

Locate Dr. Amaral
Explore the R&D facility
UPGRADE POINT AWARDED
View Upgrades

Jack follows the wall until he reaches a dead end. Using Time Vision up against the closed glass door reveals a Chronon source just on the other side. Jack hopes to reach this location after progressing further through the headquarters. Given that he reached a dead end, though, he turns around and walks by several large laboratories.


Locate Dr. Amaral
Explore the R&D facility

OPTIONAL: Using Time Vision in this room reveals an echo involving Martin Hatch. Interact with it to get more information about Monarch's technology.

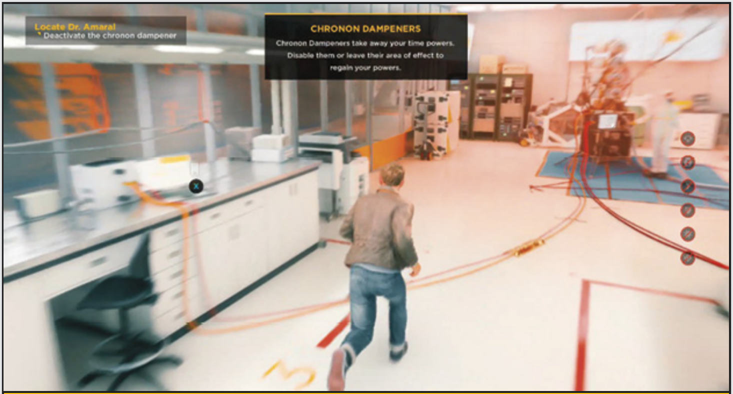
Jack enters the first lab on the left that seems to be filled with drones. The thought of a company like Monarch having eyes in the sky makes him quite uneasy.



As there is nothing else of interest, Jack leaves the drone room and heads to the left, through a partially opened door.

Locate Dr. Amaral
Explore the R&D facility

As he walks into the next area, Jack immediately notices that something is very wrong. He experiences a feeling of being drained. His time powers—to be precise—are being drained.


Locate Dr. Amaral
Deactivate the chronon dampener

CHRONON DAMPENERS

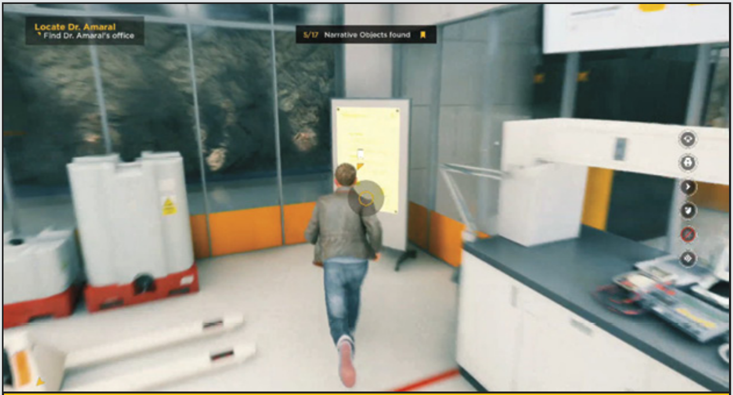
Chronon Dampeners take away your time powers. Disable them or leave their area of effect to regain your powers.

MANDATORY: Deactivate the dampener by Interacting with it.

As he searches the room for a cause for this effect, he finds a control panel next to a high-tech looking object. It's called a Chronon Dampener, and it creates a large bubble that's draining any type of time power.

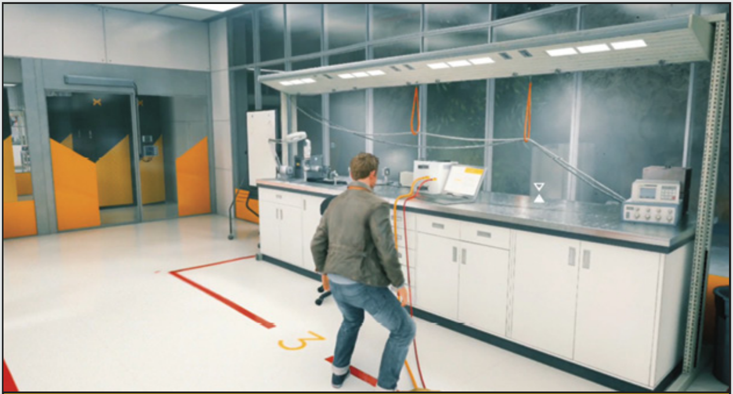
Meeting Rooms 01-06
Cafeteria

As the machine powers down, the effect quickly dissipates. Once back to his normal super time-powered self, Jack further explores these labs.


Locate Dr. Amaral
Find Dr. Amaral's office
5/17 Narrative Objects found

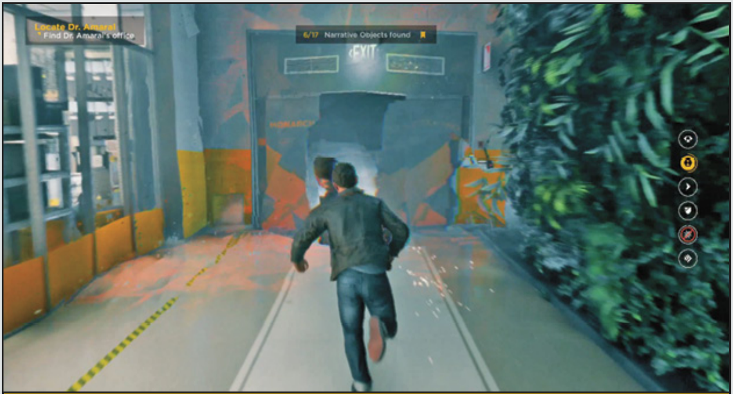
COLLECTIBLE: Interact with the poster to obtain a document.

In the far corner of the room, he finds a whiteboard with a poster on it that contains very interesting information about “shifters.” These shifters are beings theorized to exist only in a state of quantum superposition—they only exist in zero state (inside stutters).



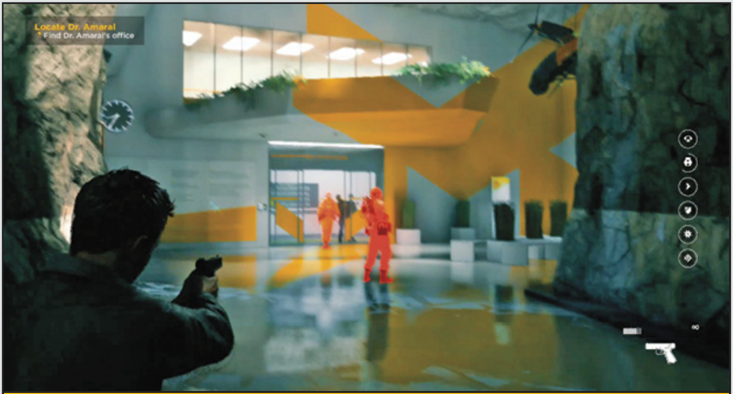
COLLECTIBLE: There's also a laptop in this room. Interact with it to obtain an email.

Jack also finds an unsecured laptop on one of the lab tables. It displays an email from Paul Serene about the Lifeboat Protocol.


Locate Dr. Amaral
Find Dr. Amaral's office
6/17 Narrative Objects found
EXIT
MONARCH

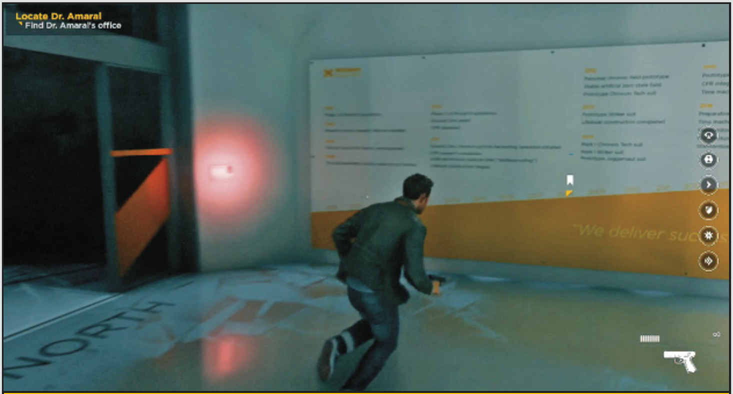
MANDATORY: Use Time Stop or Time Shield on the door and run through it quickly.

Jack exits the room and heads further to the left, deeper into the facility. Before passing through, Jack wants to stop the door in place by using his time powers.


Locate Dr. Amaral
Find Dr. Amaral's office

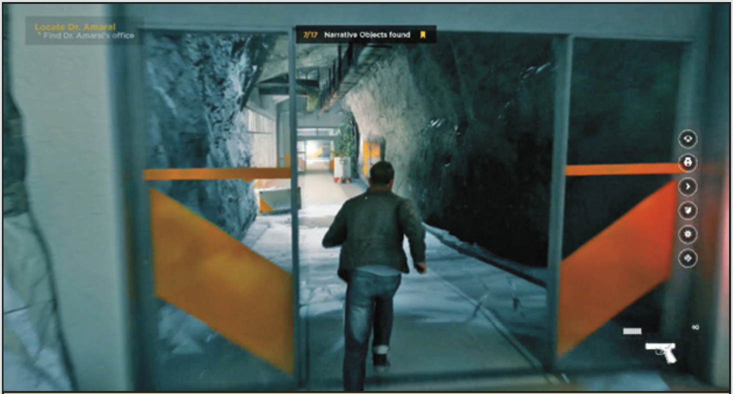
MANDATORY: Eliminate the pair of Monarch technicians.

As Jack enters the next larger open area, two Monarch technicians with stutter belts suddenly come into view. They spot him and open fire. Jack must eliminate them.


Locate Dr. Amaral
Find Dr. Amaral's office
"We deliver suc
NORTH

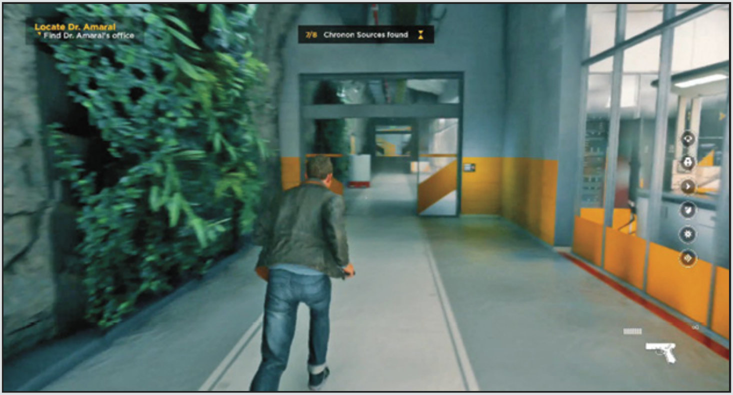
COLLECTIBLE: Interact with the timeline on the wall to obtain a document.

Once the technicians are no longer a threat, Jack takes time to look around. There's a giant timeline on one of the walls that shows Monarch Solutions' inventions. Curious, Jack takes a closer look—all the inventions came after 2010, which of course coincides with Will's Time Machine at Ground Zero.

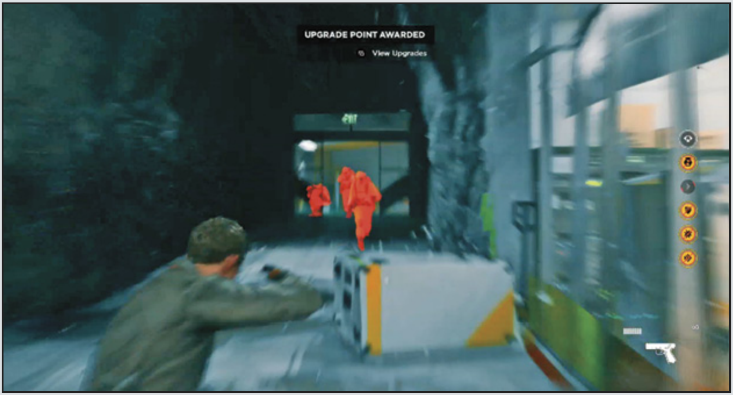

Locate Dr. Amaral
Find Dr. Amaral's office
7/17 Narrative Objects found

CHRONON SOURCE: Run to the end of the hallway to gather the Chronon source.

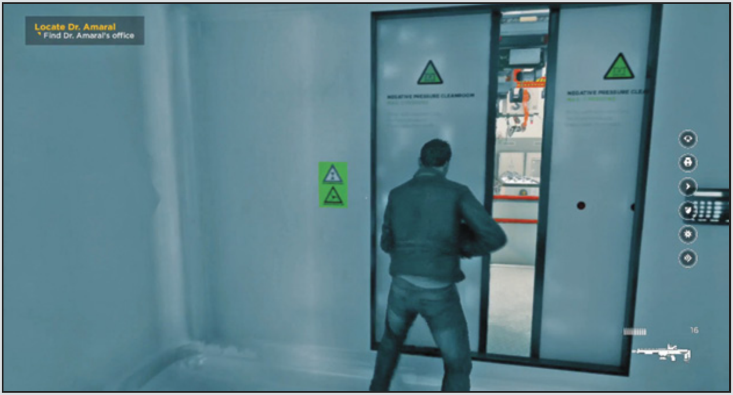
Jack now has almost completely surveyed this floor and knows that there is one Chronon source left that he didn't get to earlier. By taking a few more turns, he sees the Chronon source in the distance and runs there to pick it up.


Locate Dr. Amaral
Find Dr. Amaral's office
7/8 Chronon Sources found

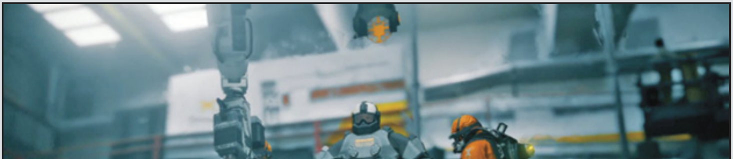
After gathering the Chronon source, three technicians with Time Stutter belts charge down the hallway after Jack. He must take them out, then head back to the larger hall with the timeline and elevator.


UPGRADE POINT AWARDED
View Upgrades

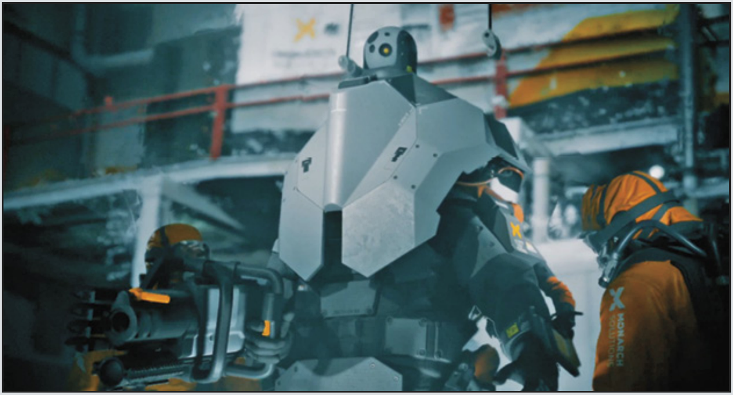
Jack looks around for other options, but the only way forward is to go directly into the research laboratory area. All of the doors are locked with the exception of one, which is cracked open.


Locate Dr. Amaral
Find Dr. Amaral's office
NEGATIVE PRESSURE CLEANROOM
16

Approaching the crack in the door leads Jack into the actual laboratory.



As Jack enters, he is stunned by what he sees. Two Monarch technicians are suiting up a heavily armored unit that Jack has never seen before—a true Juggernaut.

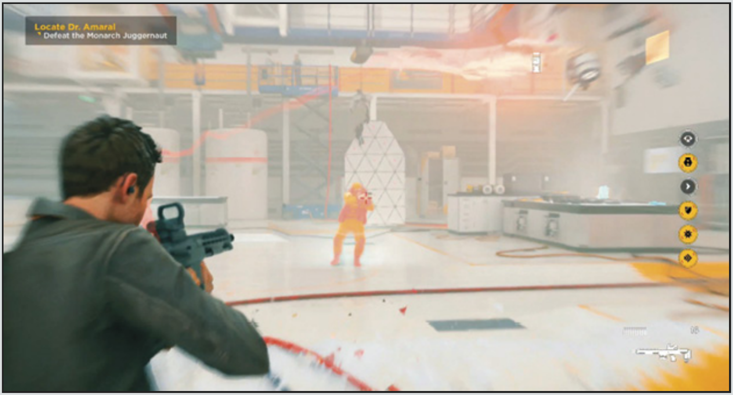

MONARCH SOLUTIONS

The Juggernaut operator sees Jack and immediately opens fire. He shoots explosive projectiles and Jack barely makes it to cover alive.

FRAGILE
THIS SIDE UP
HANDLE WITH CARE
FRAGILE
THIS SIDE UP
HANDLE WITH CARE

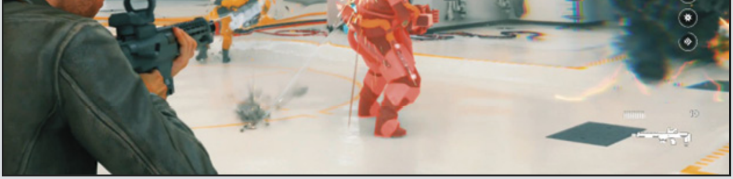
MANDATORY: Take out all the enemies.

When the fight starts, Jack realizes that he has to be quick on his feet. Even when in cover, he is not safe as the Juggernaut's cannon shoots explosive projectiles that can and will cause serious damage even when in cover.

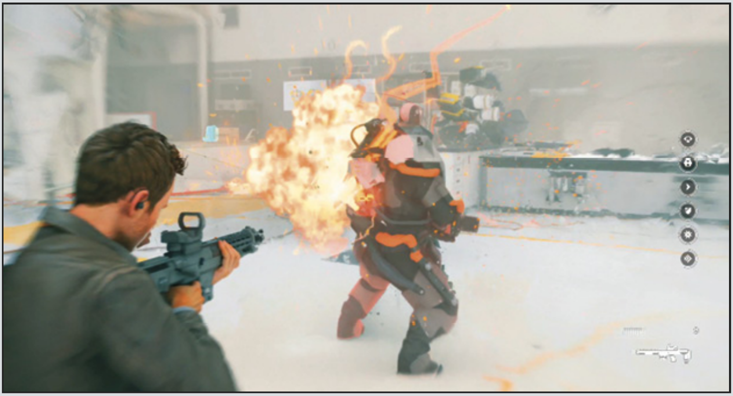

Locate Dr. Amaral
Defeat the Monarch Juggernaut

Jack starts by taking out the two Monarch technicians as that makes things a little easier and allows him to focus on the new Juggernaut opponent. Either way, he needs to keep moving so he doesn't become a sitting duck.

To damage the Juggernaut unit, Jack must hit him directly in the back. Given the unit's size, Jack also quickly realizes that the Juggernaut is incredibly well armored and has great offensive capabilities, but it's heavy and can't turn quickly.



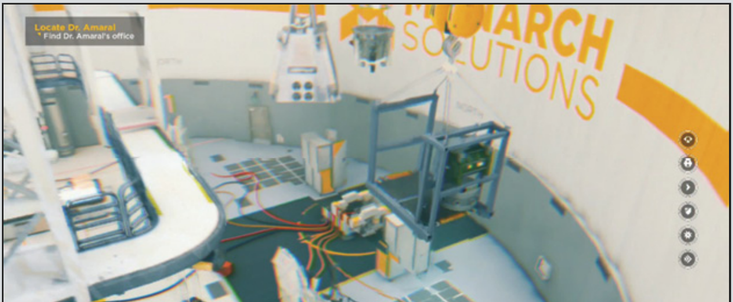
Whenever he can, Jack tries to get behind the Juggernaut, empty his magazine, and then dash away before the large unit can adjust to his location and get one of its dangerous explosive projectiles off.



As Jack continues to fight the Juggernaut, his tactics get more and more refined.

HINT

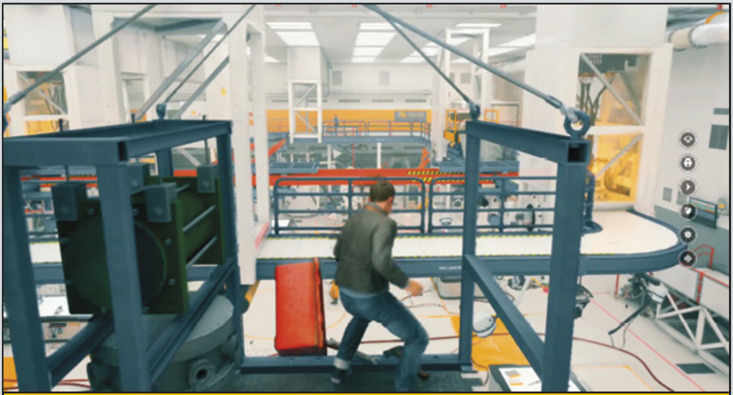
Use Time Rush to get behind the Juggernaut and temporarily slow time. This allows you to get a clean shot if you're having trouble hitting him in his weak spot, which is the round energy unit right between its shoulders.


Locate Dr. Amaral
Find Dr. Amaral's office
SOLUTIONS

Finally, Jack defeats this true technological monster.

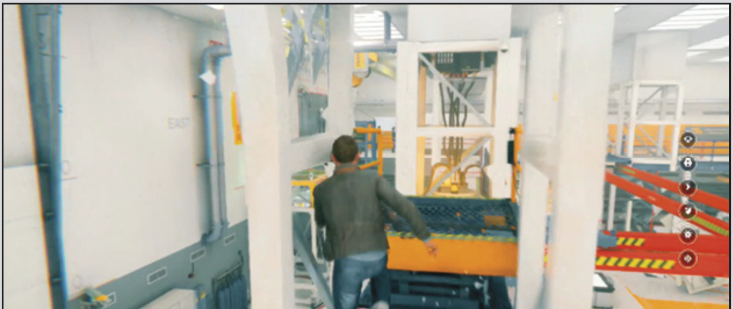
HINT

Once the Juggernaut is dead, explore the room. There are ammo bags near the tables. Restock before heading to the next area.

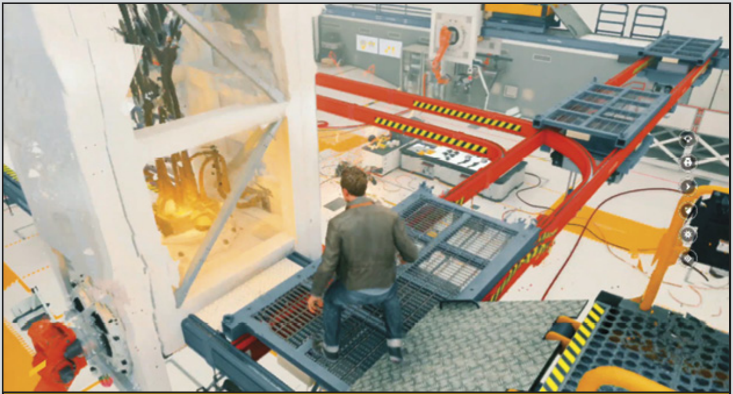


MANDATORY: Rewind the lift and then hop inside before it resets its position.

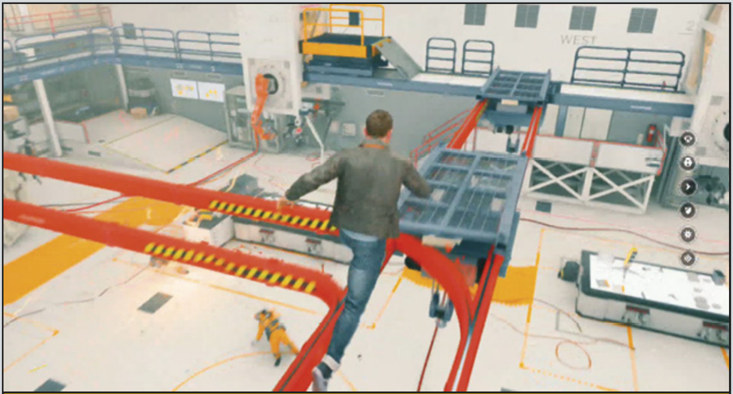
It is clear to Jack that Monarch had been building Chronon technology for years. They certainly were prepared for the Fracture. Jack has to get to F3 where Dr. Amaral's office is located. He spots a lift in the back of the room, near the stutter shields.



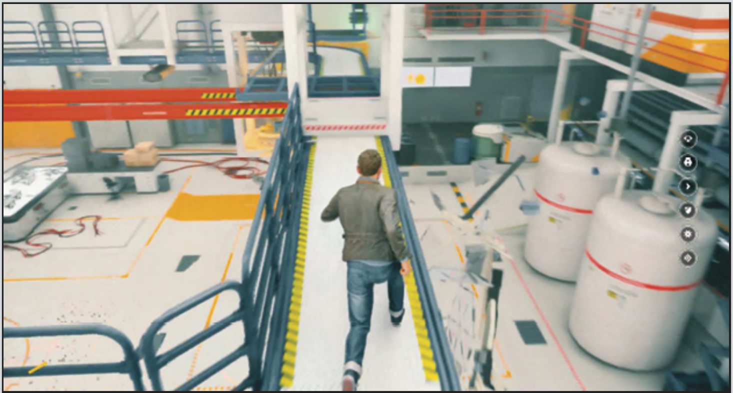
MANDATORY: Jack must jump from the lift to the catwalk exactly when the lift is close enough, then turn left and follow it around to the center of the room.



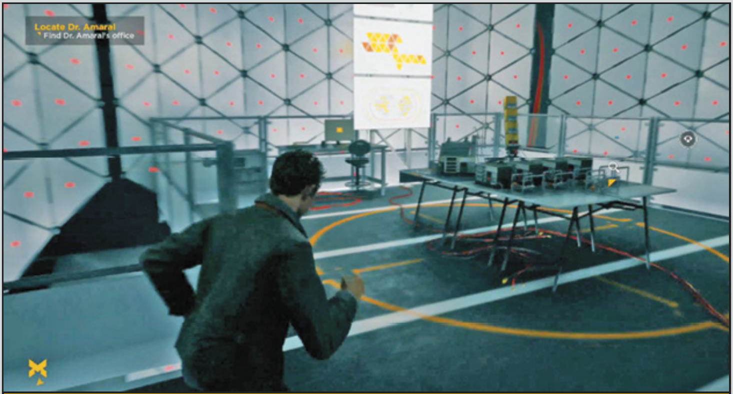
MANDATORY: There are several smaller gaps that require further well-timed jumps.



MANDATORY: Jack then has two jumps that take him across the entire room following the red catwalk supports.

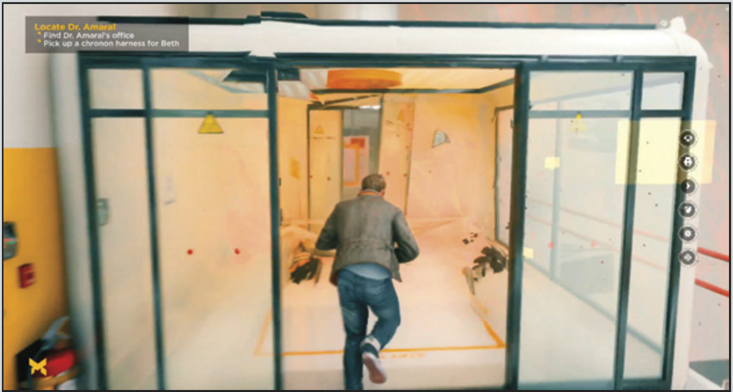


MANDATORY: Jack eventually circles the entire room on these catwalks and manages to enter the F3 office area by jumping to a platform underneath an orange sign with the message “Stutter-Proof Zone Beyond This Wall.”


Locate Dr. Amaral
Find Dr. Amaral's office

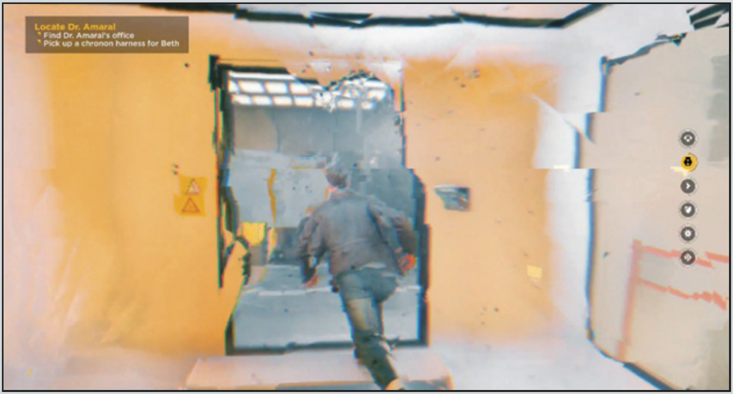
OPTIONAL: Approach the nearby grey sliding doors to open them, revealing a completely stutter-proofed room. Interact with the table to reveal more information.

As Jack enters the office area, several employees directly outside of the proclaimed stuffer-proof zone are solidly frozen in time.

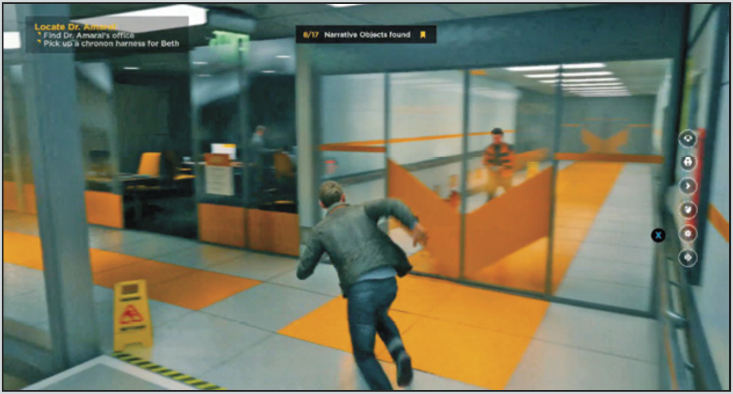

Locate Dr. Amaral
Find Dr. Amaral's office
Pick up a chronon harness for Beth

MANDATORY: Use Time Stop or Time Shield on the door and pass through.

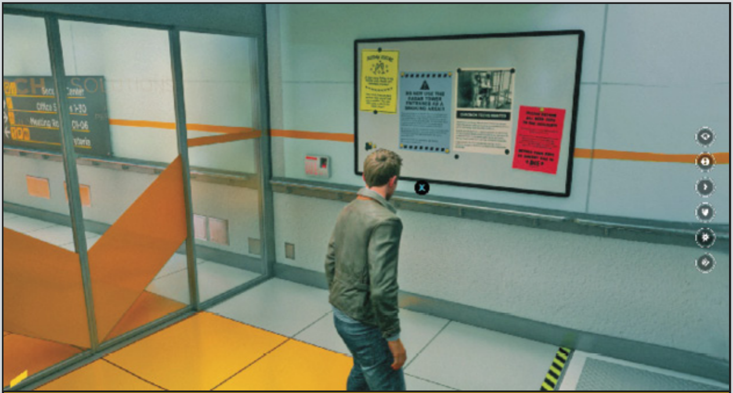
Passing through the grey sliding doors again, Jack runs straight toward an unstable door at the end of the walkway.


Locate Dr. Amaral
Find Dr. Amaral's office
Pick up a chronon harness for Beth

Jack has no trouble getting through the unstable door, but he is surprised that there are no alarms or other signs that Monarch is aware of his presence. It seems that nobody really understands the mess Jack caused on his way into this research facility.

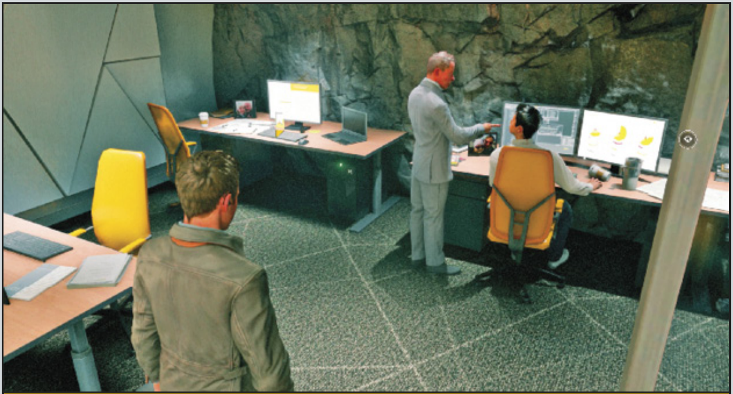

Locate Dr. Amaral
Find Dr. Amaral's office
Pick up a chronon harness for Beth
8/17 Narrative Objects found

Jack starts his search for Dr. Amaral's office on the top floor. He heads to the right and continues down the hallway.

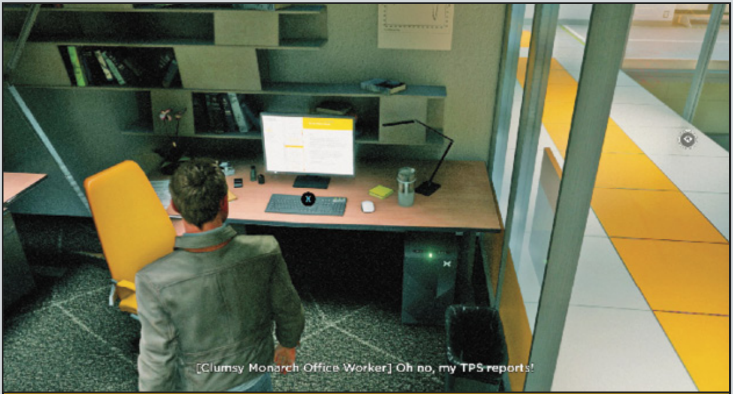


COLLECTIBLE: Interact with the poster on the wall to obtain an image.
Jack wants to be thorough and methodical in his search for Dr. Amaral, so he checks each and every office.

As he is passing several pinboards, Jack stops and checks out some of the information displayed.

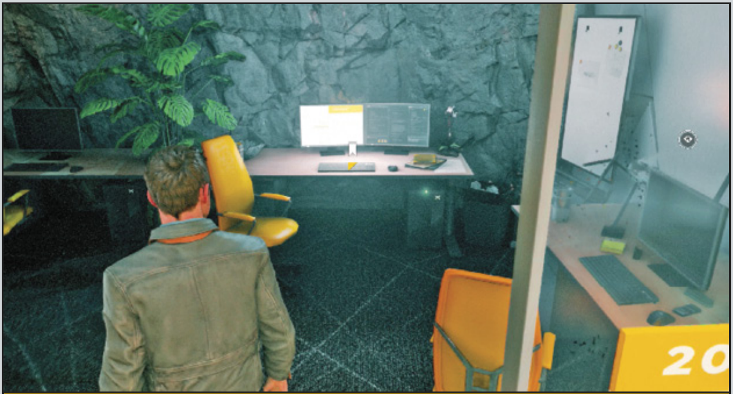


COLLECTIBLE: The first office to the right contains a computer to obtain an email. In this case, a very conspiratorial note from Martin Hatch to Clarice Ogawa.

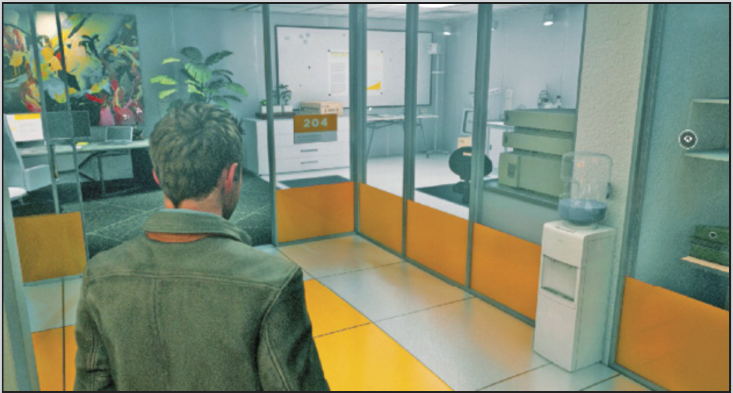


[Clumsy Monarch Office Worker] Oh no, my TPS reports!

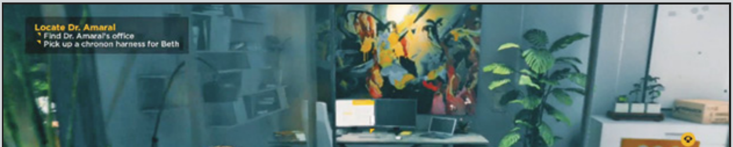
COLLECTIBLE: The next office on the right also has a computer. Interact with it to obtain an email. In this case from Fiona Miller to Beth Wilder about the countermeasure.

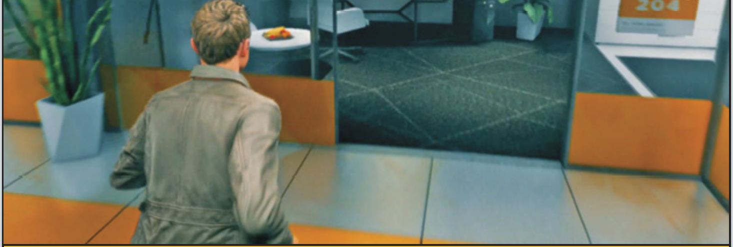


COLLECTIBLE: The third office in this row has—predictably—also a email on a computer. This time, it's from Martin Hatch to the Monarch Security Team Leaders regarding Jack Joyce and Liam Burke both being in detention.



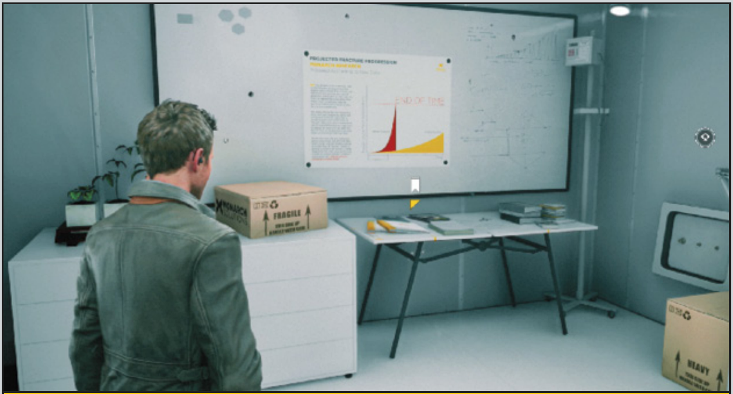
MANDATORY: Continue down the hall to the end to the next office—Sofia Amaral's.


Locate Dr. Amaral
Find Dr. Amaral's office
Pick up a chronon harness for Beth



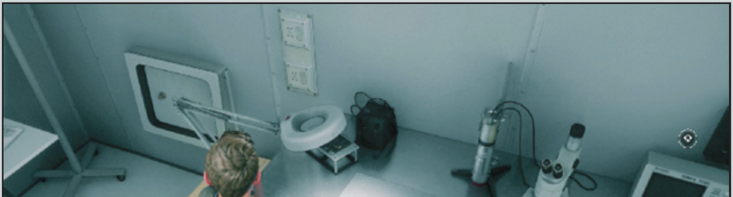
COLLECTIBLE: Interact with the computer to obtain an email. It's an interesting note in defense of Jack himself. Sofia Amaral appeals to Paul Serene to recognize the significance Jack has in his life.

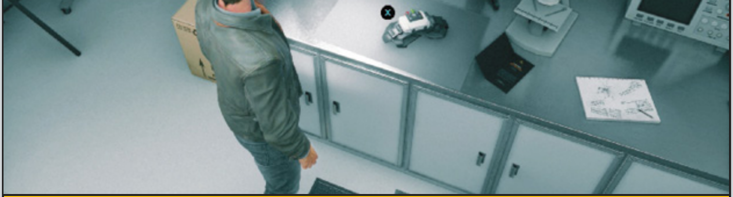
The corner office #204 is Sofia Amaral's. She is not there, but Jack uses the opportunity to look around.


END OF TIME
FRAGILE
HEAVY

COLLECTIBLE: Interact with it to obtain a document. The data shown is the projected progression of the frequency and severity of stutters.

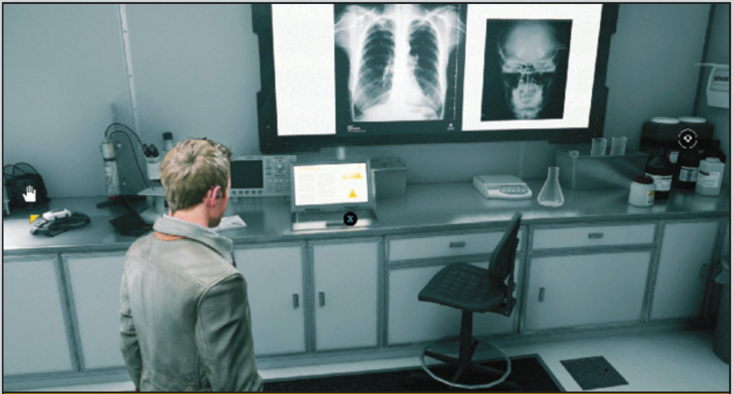
Jack continues his search and finds a stack of paper on a folding table to the right.





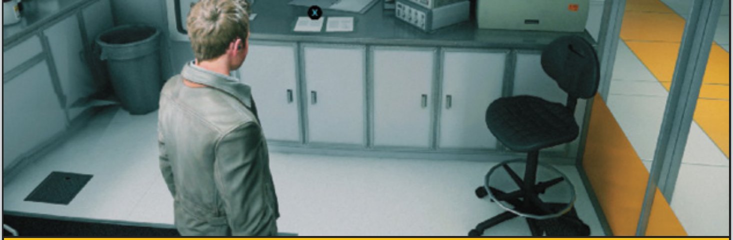
MANDATORY: Interact with the stutter belt and Jack will move the item into his jacket.

Turning right in his thorough search of Amaral's office, the next item Jack finds is on a nearby table—a stutter belt.



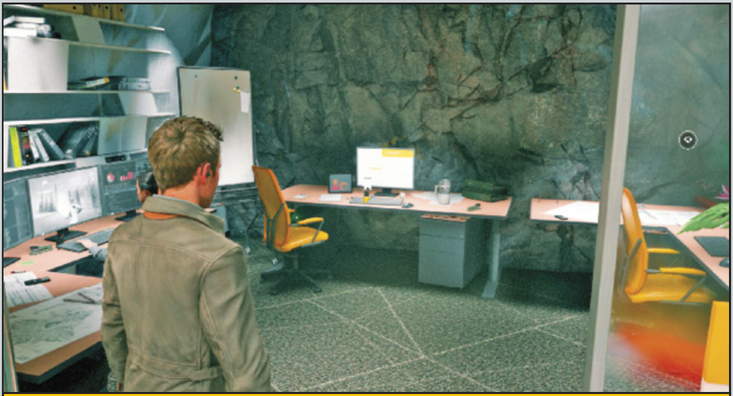
COLLECTIBLE: Interact with the computer to obtain documents.

Almost directly to the right of the stutter belt is a computer with a presentation about shifters.



INTEL: Interact with the paperwork to obtain intel.

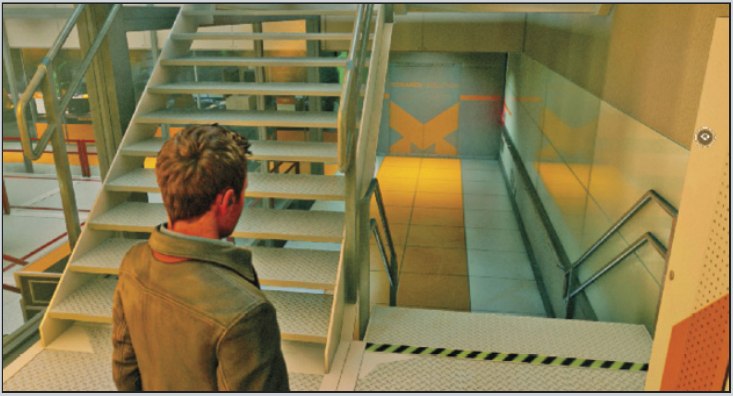
The final item in Amaral's office is a notepad concerning the CFR and Dr. Henry Kim's role in its development.



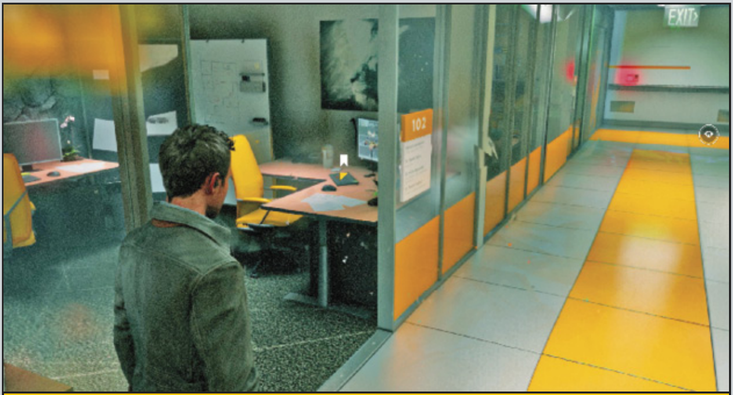
COLLECTIBLE: Enter the office to the left of Sofia's and Interact with the computer to obtain an email.

Jack realizes that Dr. Amaral is not here. He has to get to the gala. But he also wants to find out more about what's going on. He checks the office next to Amaral's. Like so many, it contains a computer with an email. This one from Hatch to the Monarch Team Leads.

After finding nothing of interest in the last office on this floor, Jack returns to the staircase near the unstable door where he first entered this area.

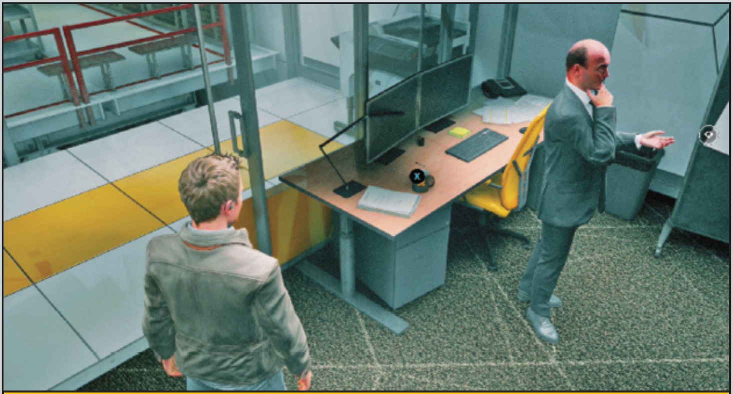


He runs past the cleanroom door and heads further down to the ground floor where he continues his thorough search.



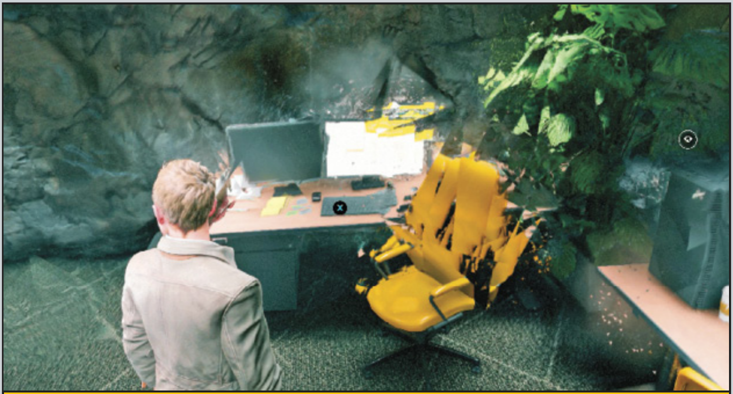
COLLECTIBLE: Interact with the computer to obtain an email. This message is from Dr. Amaral to the Monarch Team Leads regarding the Time Machine that was stolen from the university.

Jack enters the very first office (#102) on the ground floor and finds another computer with an interesting message.



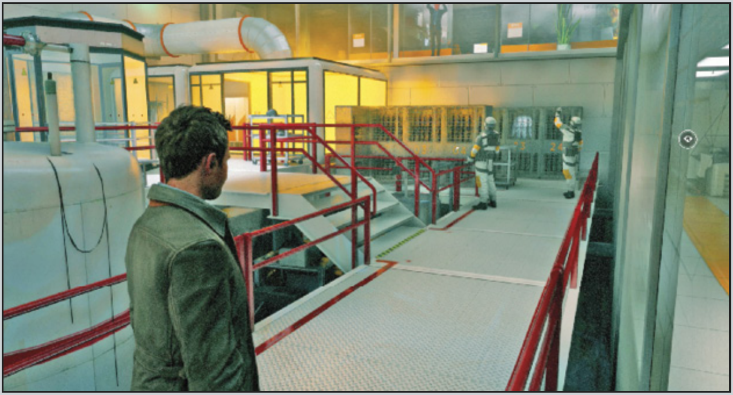
INTEL: Interact with the mug to obtain intel. Brenner’s Mug - check out Burke’s contacts—who’s he working with.

The next office down (#103) contains a mug that has some associated intel.

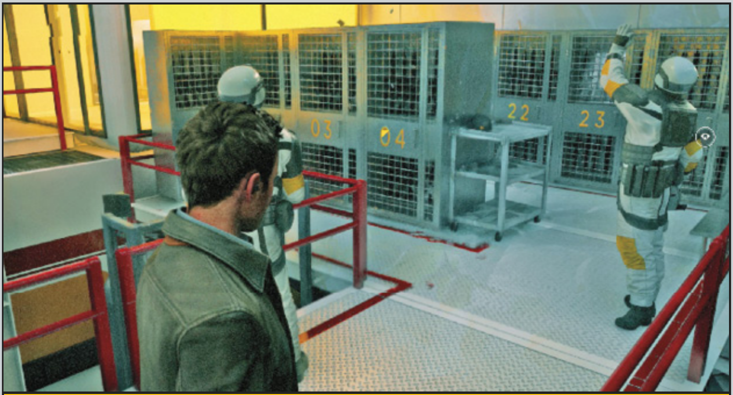


COLLECTIBLE: Interact with the computer to obtain an email.

Office #103 also has an open computer that display an email.

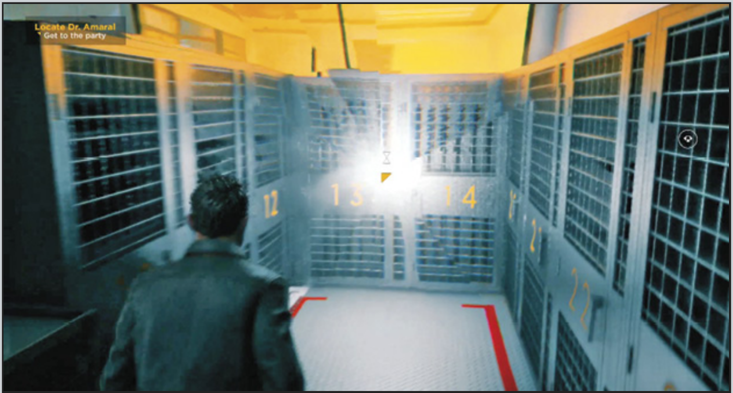


Once Jack checks every single office, and there are no other collectibles in this area, he continues his search and goes back to the yellow-tinted cleanroom. He walks through the cleanroom and continues downstairs.



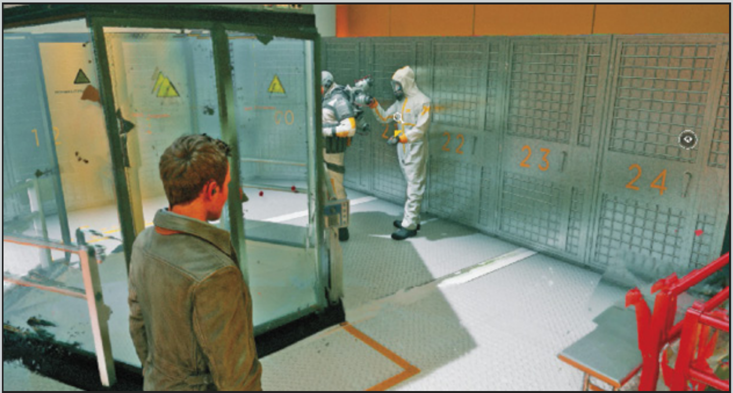
OPTIONAL: Interact with the locker.

As he approaches the lockers, he sees an opportunity to learn about Monarch's weapons.


Locate Dr. Amaral
Get to the party
12
13
14
21
22

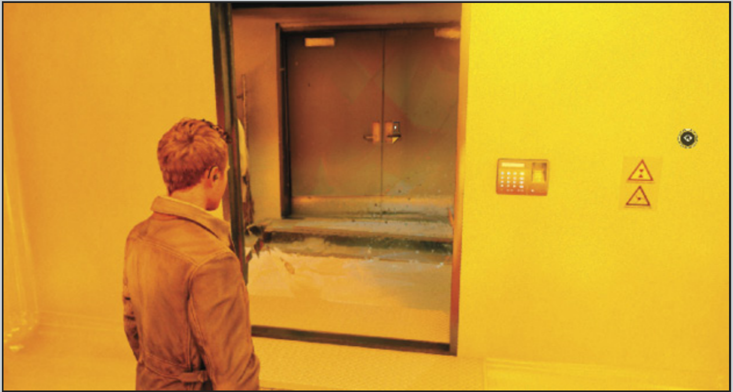
CHRONON SOURCE: Go to the end of the room and gather the Chronon source in the back row of lockers.

Just at the last of the lockers, Jack is surprised and delighted to find another Chronon source.

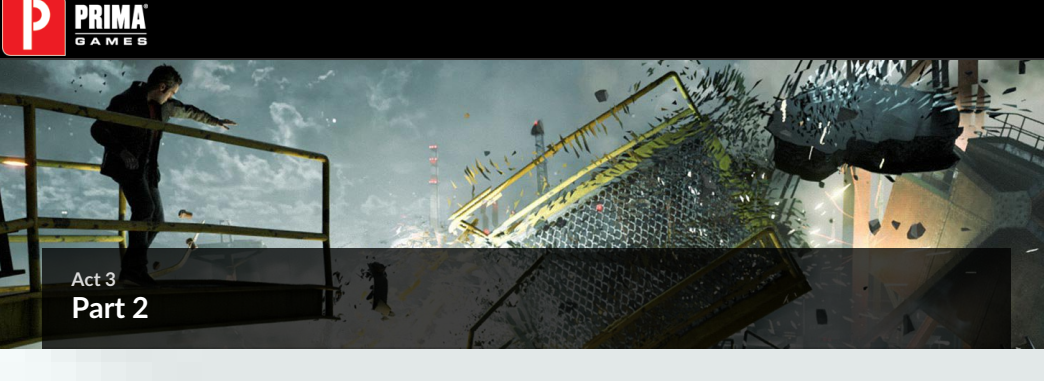


OPTIONAL: Interact with the two strikers to reveal information about their technology.

Jack walks into the final cleanroom to the double doors.



MANDATORY: Interact with this cleanroom doorway to progress to the next area of the facility.



Act 3
Part 2

Locate Dr. Amaral
Find way out of the R&D facility

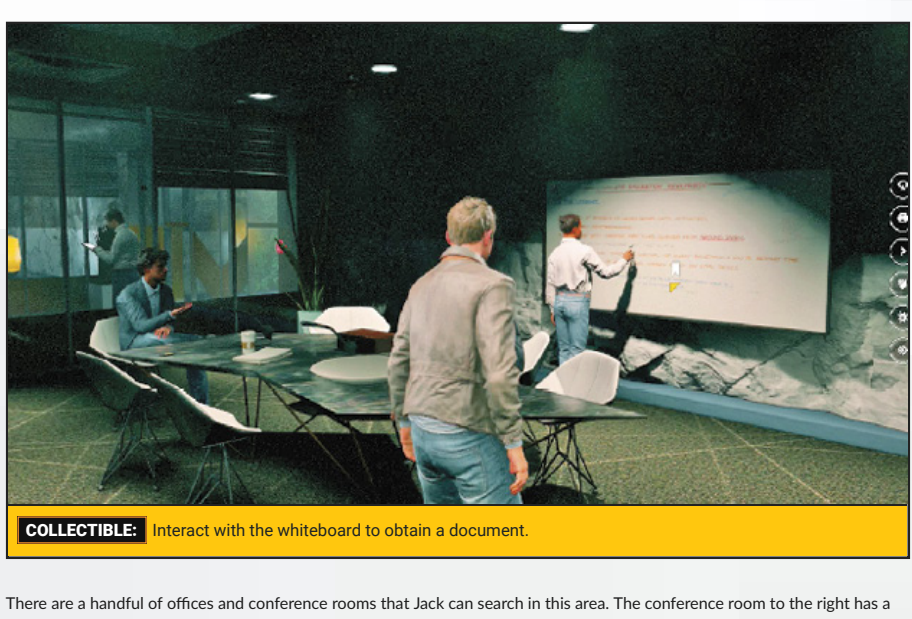
MONARCH GALA

Jack makes his way to the Monarch mansion, which is caught in the middle of a stutter. Finding Beth there, frozen with all the other party guests, he frees her from the stutter, then hands her the Chronon harness—while wearing it, she won't get stuck in a stutter even if another one hits.

Making their way into the mansion, they find Dr. Amaral. She's frozen in the stutter, and, it turns out, in mortal danger—there's a Monarch drone that has mysteriously veered off course, and is about to crash through the window into the room she's in. Jack frees her from the stutter, saving her life, and while she isn't particularly cooperative, she doesn't have much choice but to come along as ordered by these two armed people.

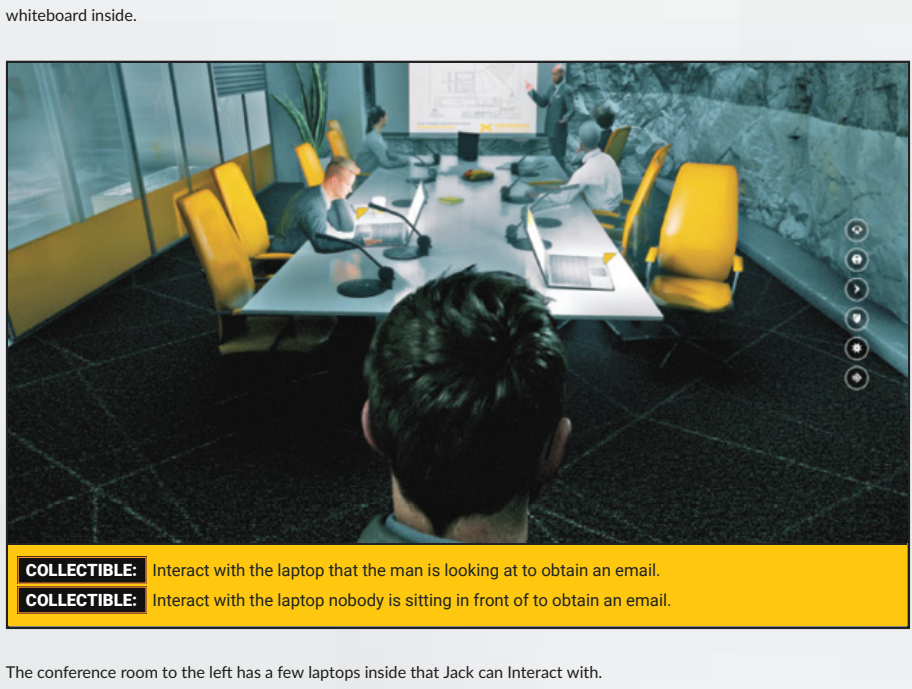
As the stutter collapses, Monarch security forces finally realize what's going on. Beth and Dr. Amaral escape on a boat, while Jack covers their escape. He then steals a car and escapes the mansion himself.

Chronon Sources	8
Intel	1
Collectibles	7
Quantum Ripples	1



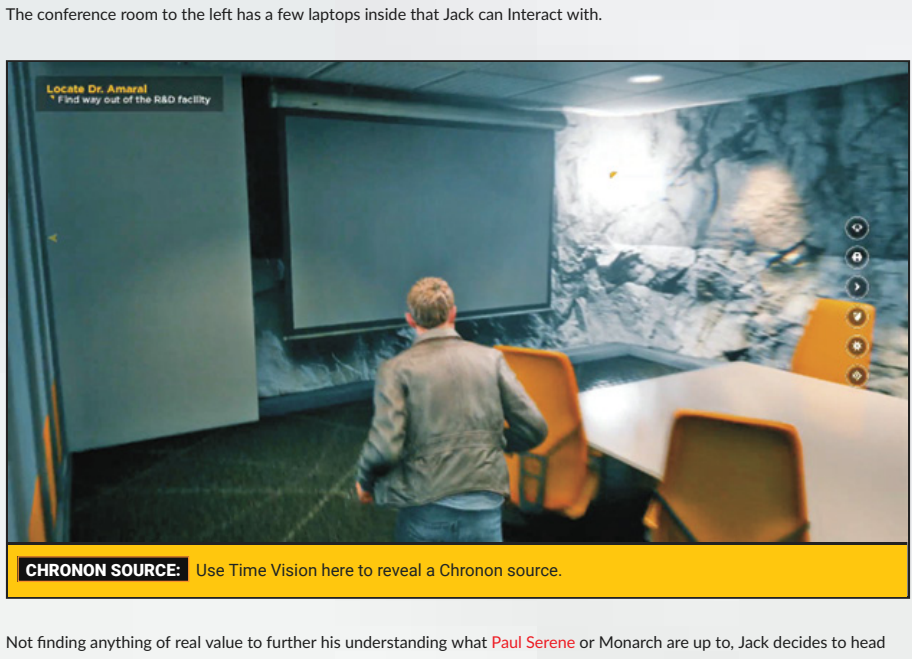
COLLECTIBLE: Interact with the whiteboard to obtain a document.

There are a handful of offices and conference rooms that Jack can search in this area. The conference room to the right has a whiteboard inside.



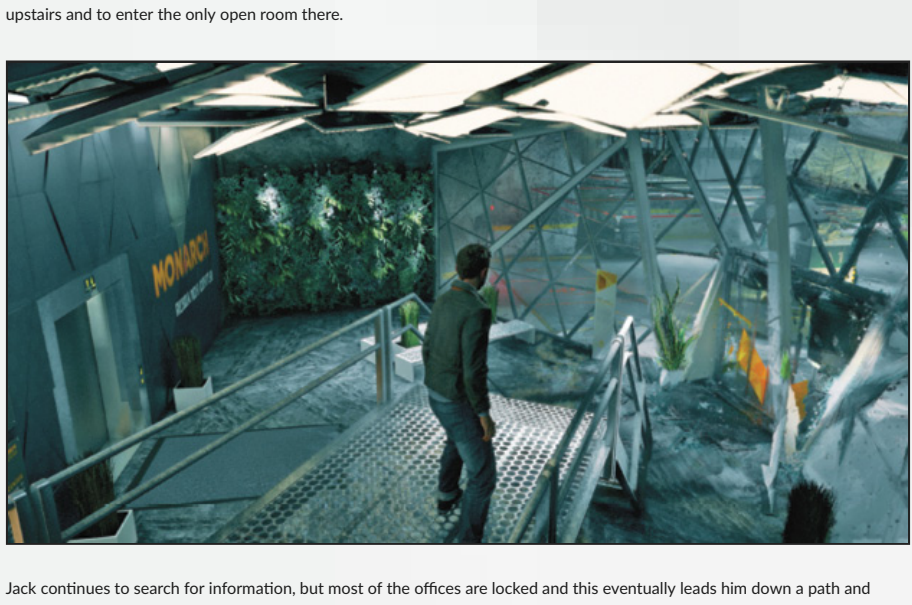
COLLECTIBLE: Interact with the laptop that the man is looking at to obtain an email.
COLLECTIBLE: Interact with the laptop nobody is sitting in front of to obtain an email.

The conference room to the left has a few laptops inside that Jack can Interact with.

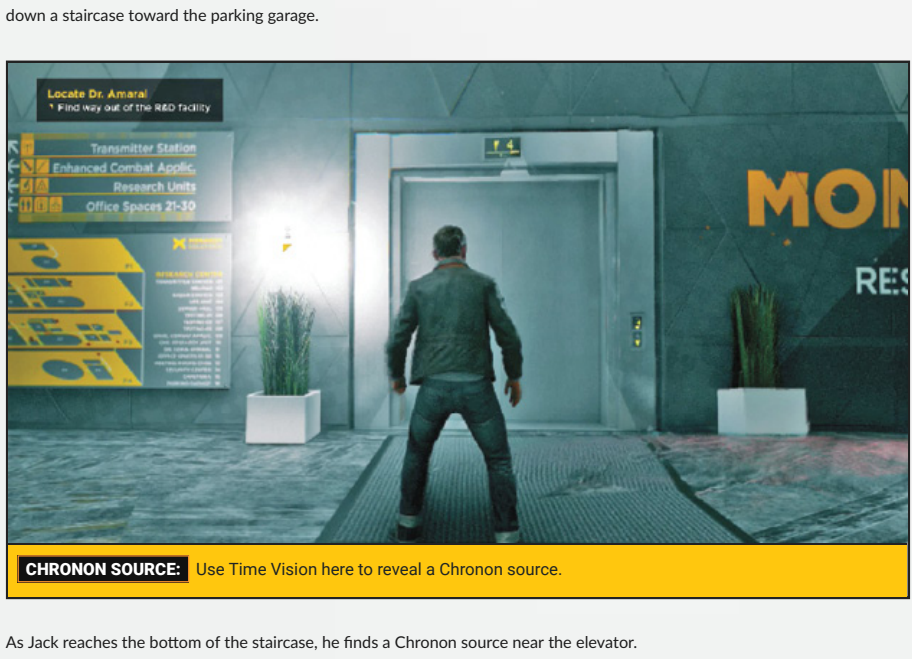


CHRONON SOURCE: Use Time Vision here to reveal a Chronon source.

Not finding anything of real value to further his understanding what Paul Serene or Monarch are up to, Jack decides to head upstairs and to enter the only open room there.

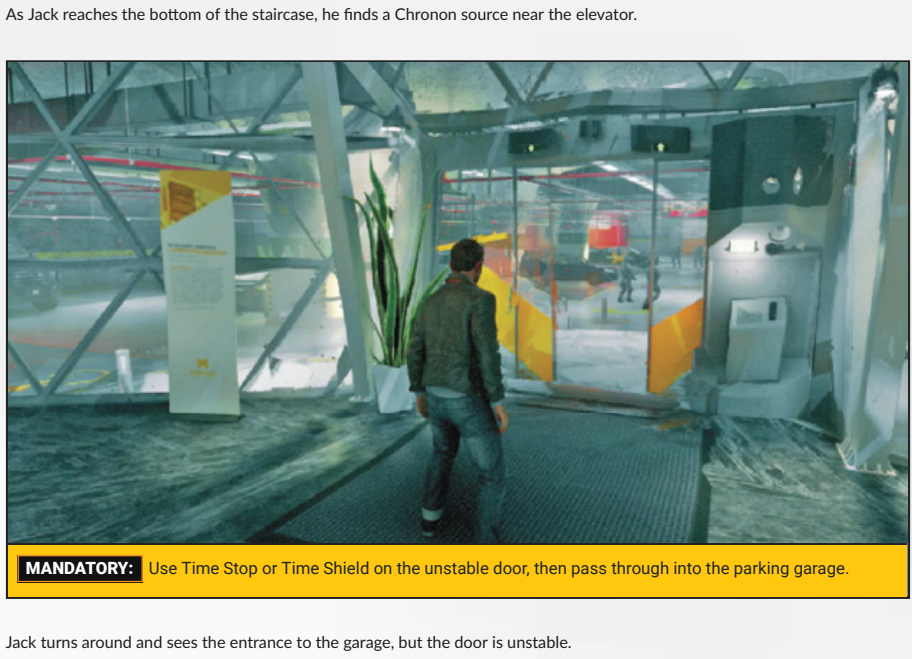


Jack continues to search for information, but most of the offices are locked and this eventually leads him down a path and down a staircase toward the parking garage.



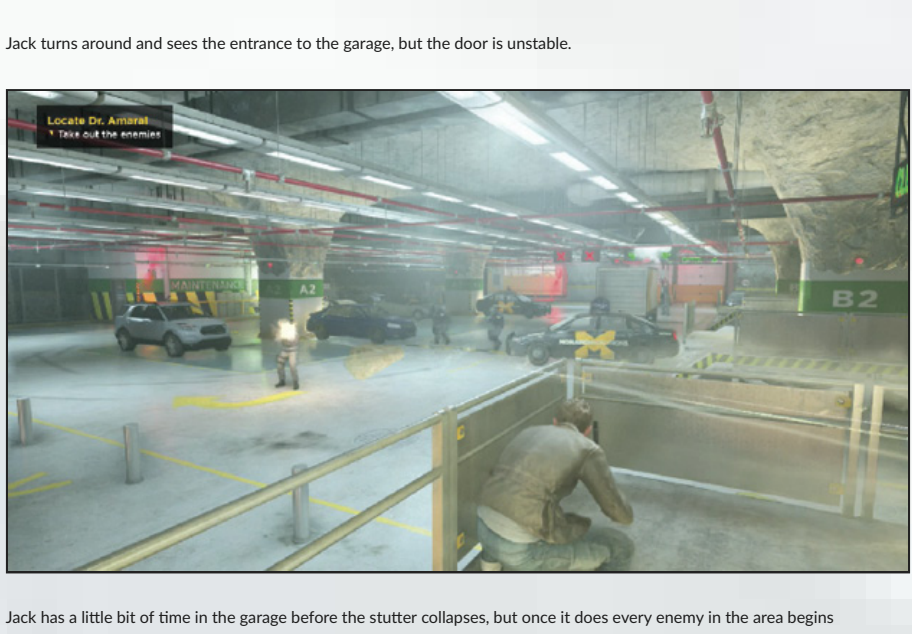
CHRONON SOURCE: Use Time Vision here to reveal a Chronon source.

As Jack reaches the bottom of the staircase, he finds a Chronon source near the elevator.

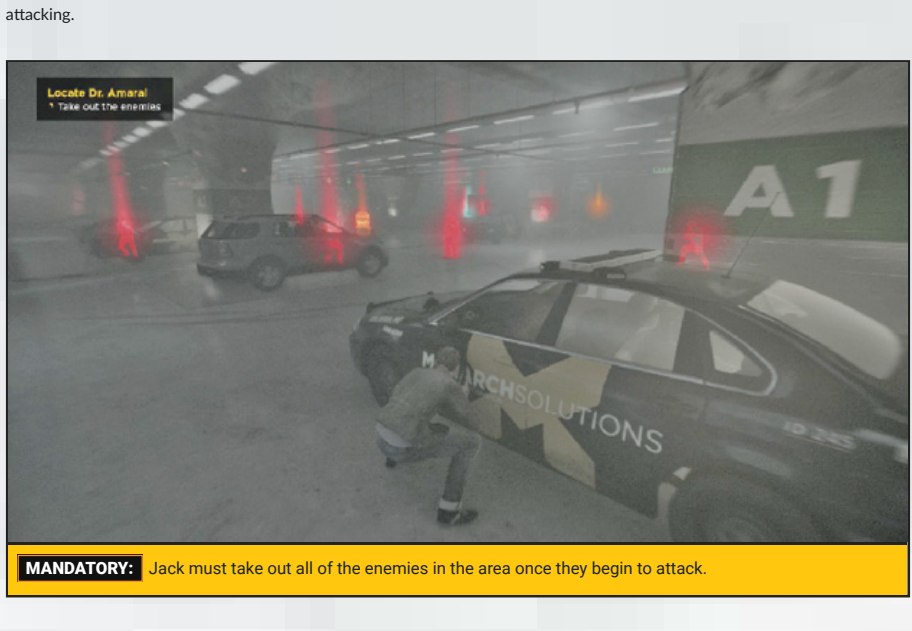


MANDATORY: Use Time Stop or Time Shield on the unstable door, then pass through into the parking garage.

Jack turns around and sees the entrance to the garage, but the door is unstable.



Jack has a little bit of time in the garage before the stutter collapses, but once it does every enemy in the area begins attacking.

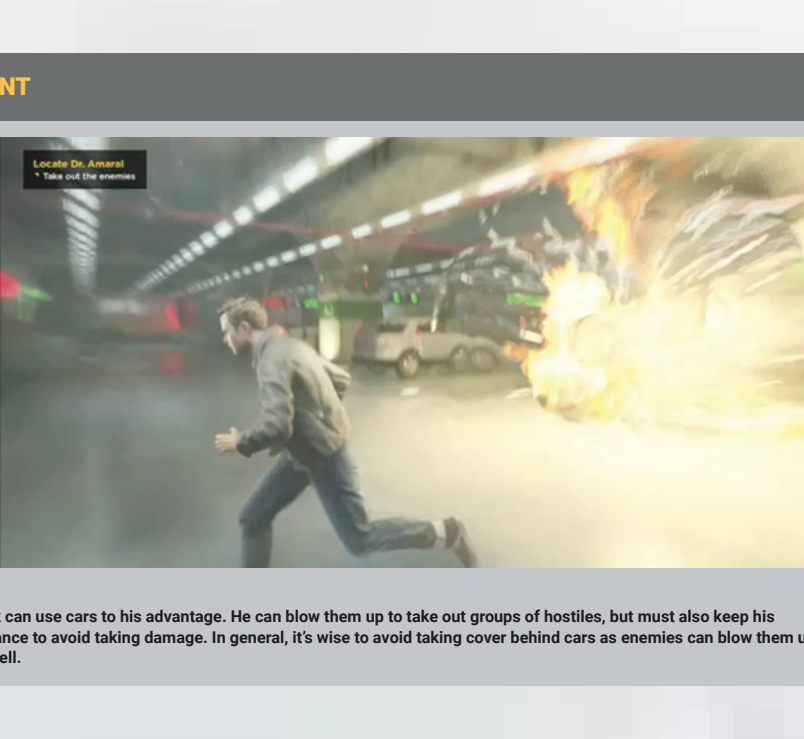


MANDATORY: Jack must take out all of the enemies in the area once they begin to attack.

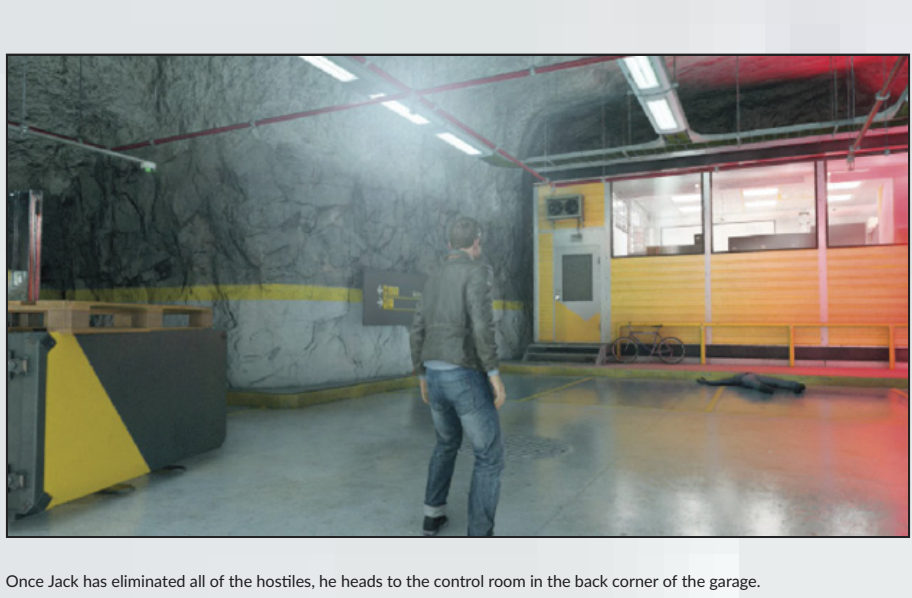
HINT

Use Time Vision to see where the hostiles are attacking from.

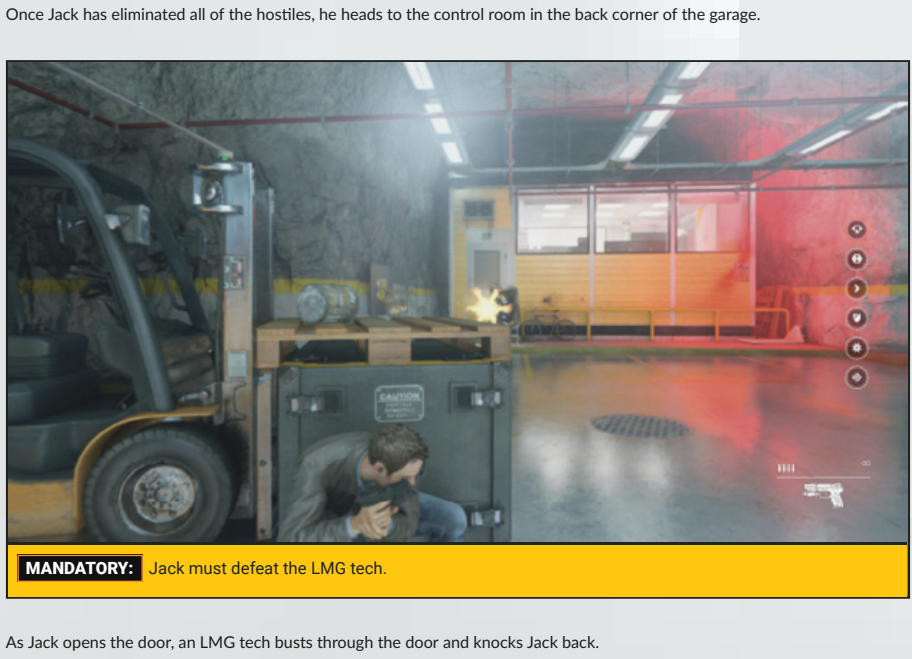
HINT



Jack can use cars to his advantage. He can blow them up to take out groups of hostiles, but must also keep his distance to avoid taking damage. In general, it's wise to avoid taking cover behind cars as enemies can blow them up, as well.

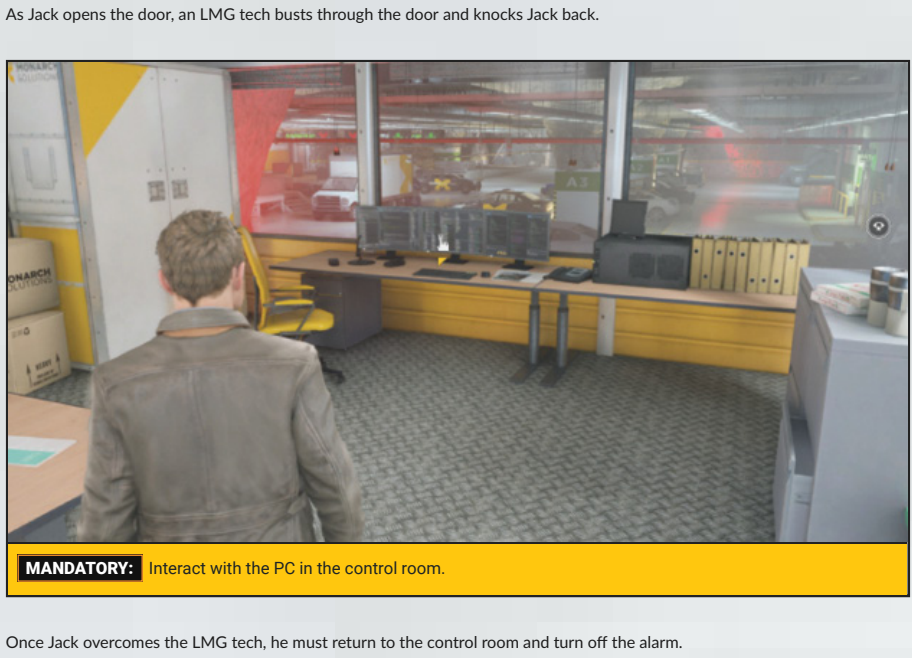


Once Jack has eliminated all of the hostiles, he heads to the control room in the back corner of the garage.



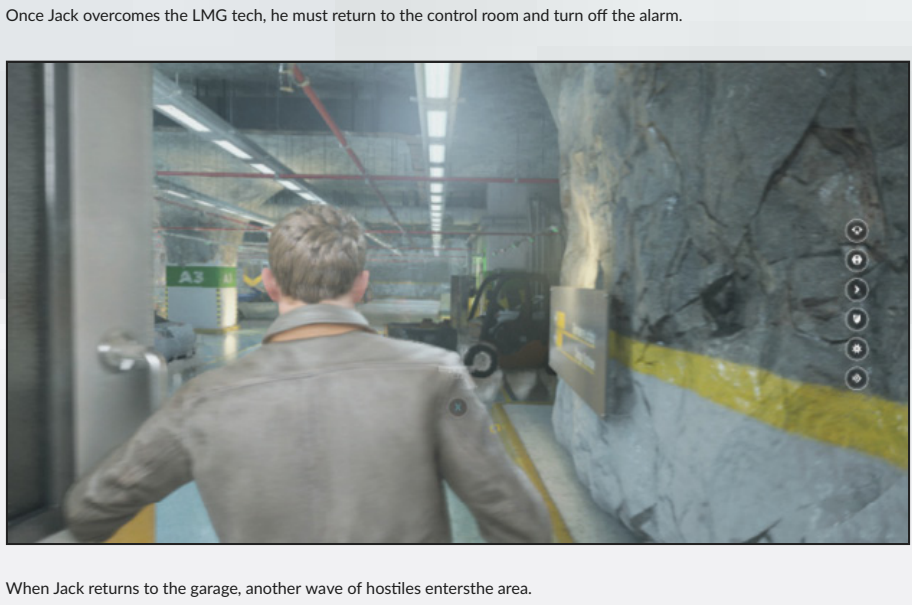
MANDATORY: Jack must defeat the LMG tech.

As Jack opens the door, an LMG tech busts through the door and knocks Jack back.



MANDATORY: Interact with the PC in the control room.

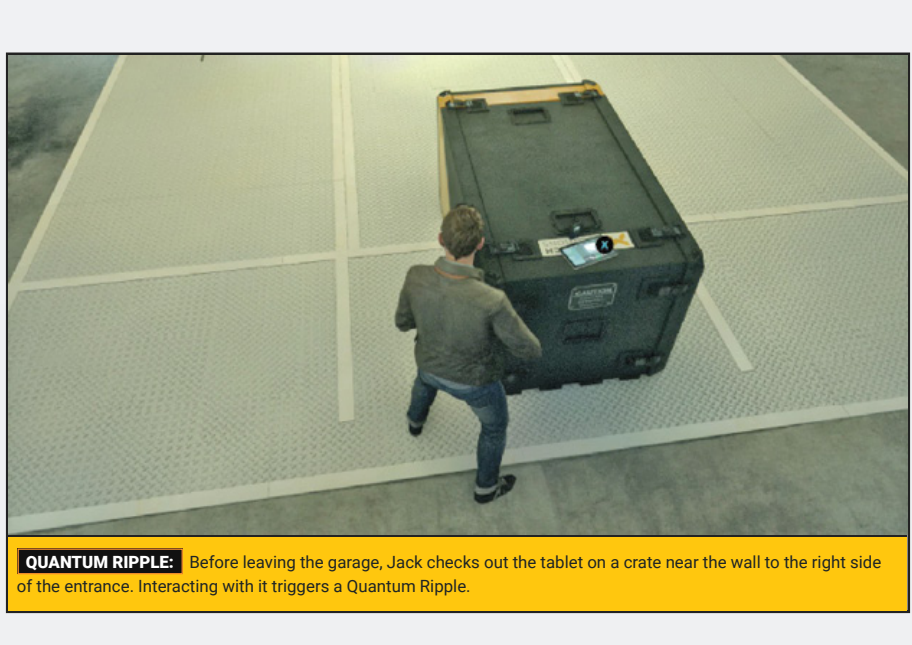
Once Jack overcomes the LMG tech, he must return to the control room and turn off the alarm.



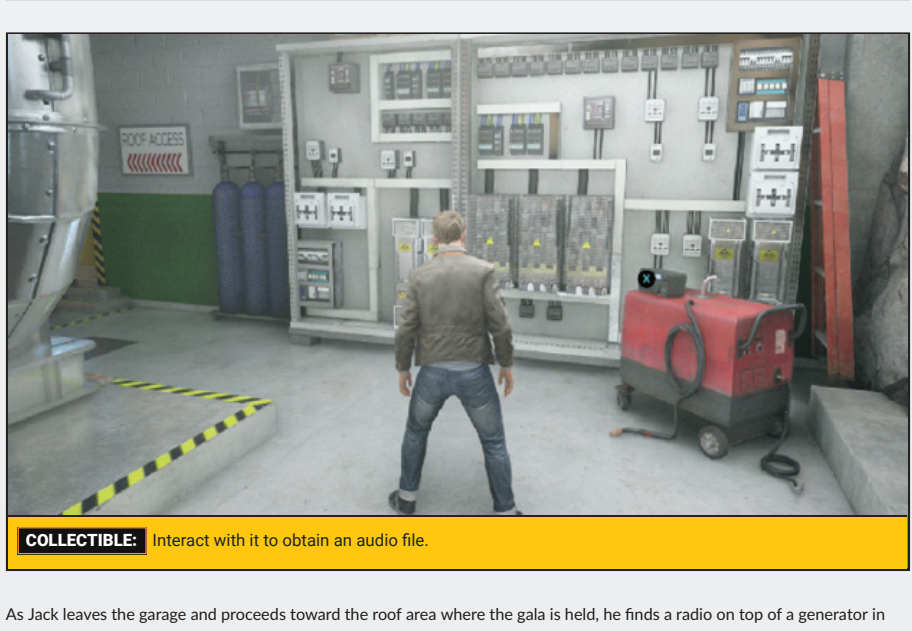
When Jack returns to the garage, another wave of hostiles entersthe area.

HINT

Use Time Vision to assess the situation. Enemies are spread out throughout the parking garage. There are ammo crates by the loading docks, which are great for reloading a favorite gun to stay in the fight.

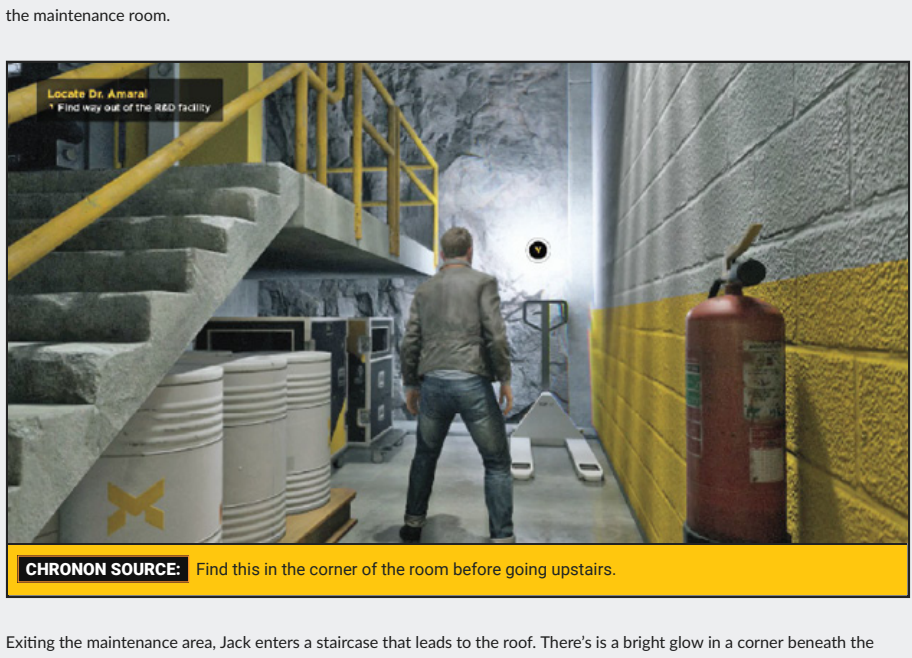


QUANTUM RIPPLE: Before leaving the garage, Jack checks out the tablet on a crate near the wall to the right side of the entrance. Interacting with it triggers a Quantum Ripple.



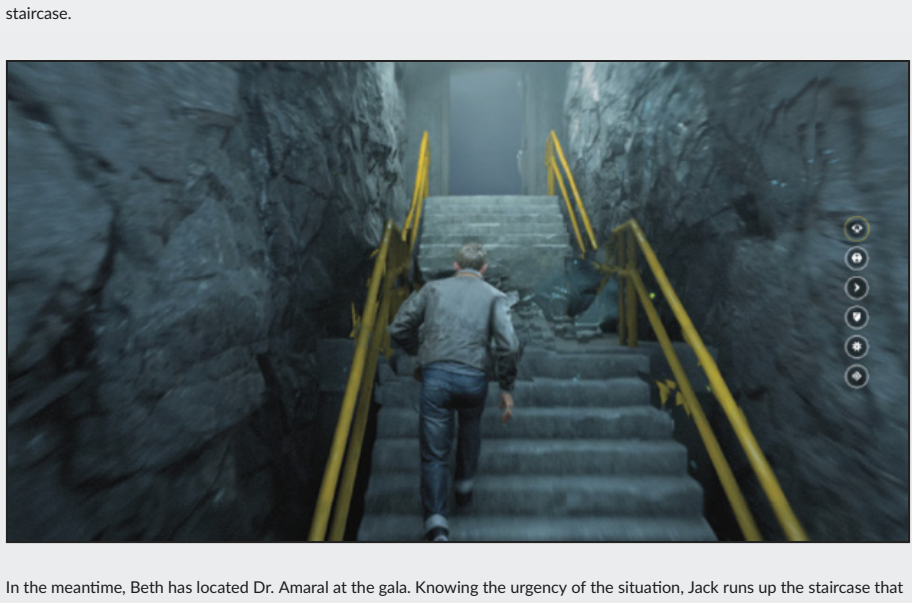
COLLECTIBLE: Interact with it to obtain an audio file.

As Jack leaves the garage and proceeds toward the roof area where the gala is held, he finds a radio on top of a generator in the maintenance room.

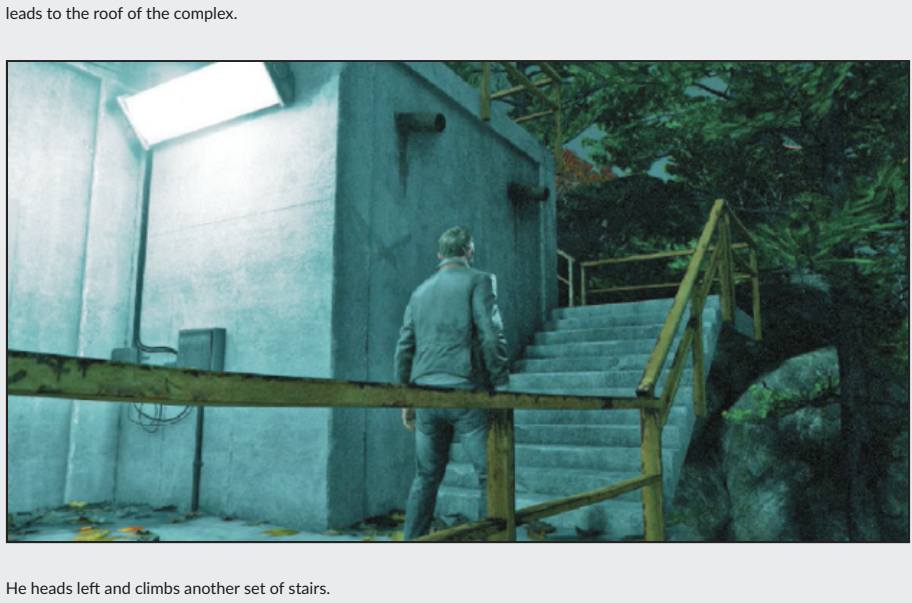


CHRONON SOURCE: Find this in the corner of the room before going upstairs.

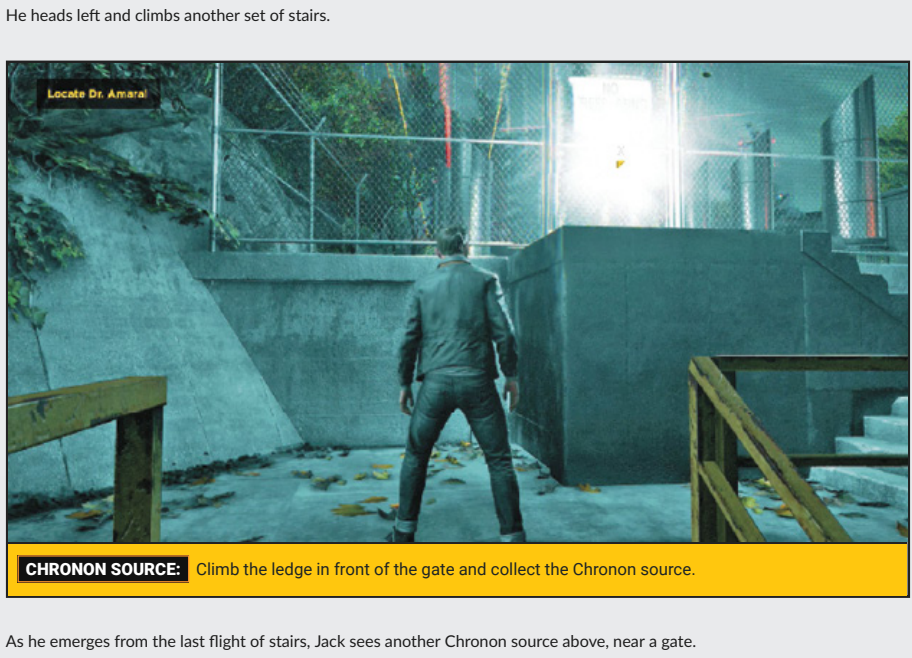
Exiting the maintenance area, Jack enters a staircase that leads to the roof. There's is a bright glow in a corner beneath the staircase.



In the meantime, Beth has located Dr. Amaral at the gala. Knowing the urgency of the situation, Jack runs up the staircase that leads to the roof of the complex.

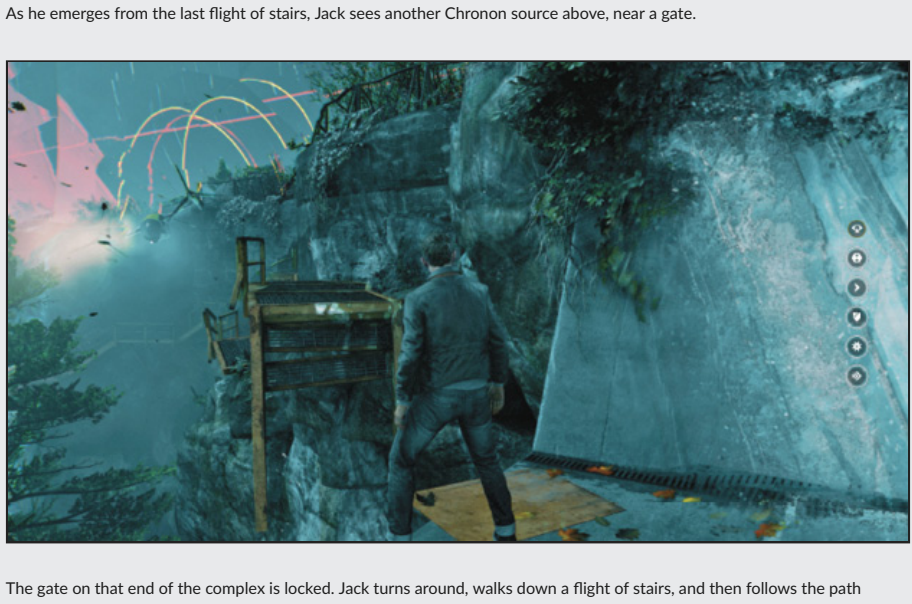


He heads left and climbs another set of stairs.

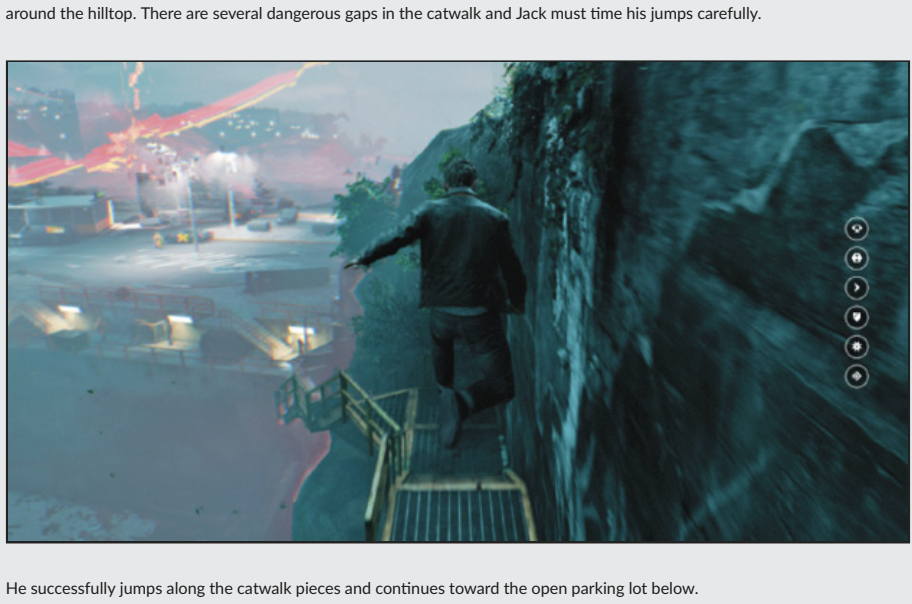


CHRONON SOURCE: Climb the ledge in front of the gate and collect the Chronon source.

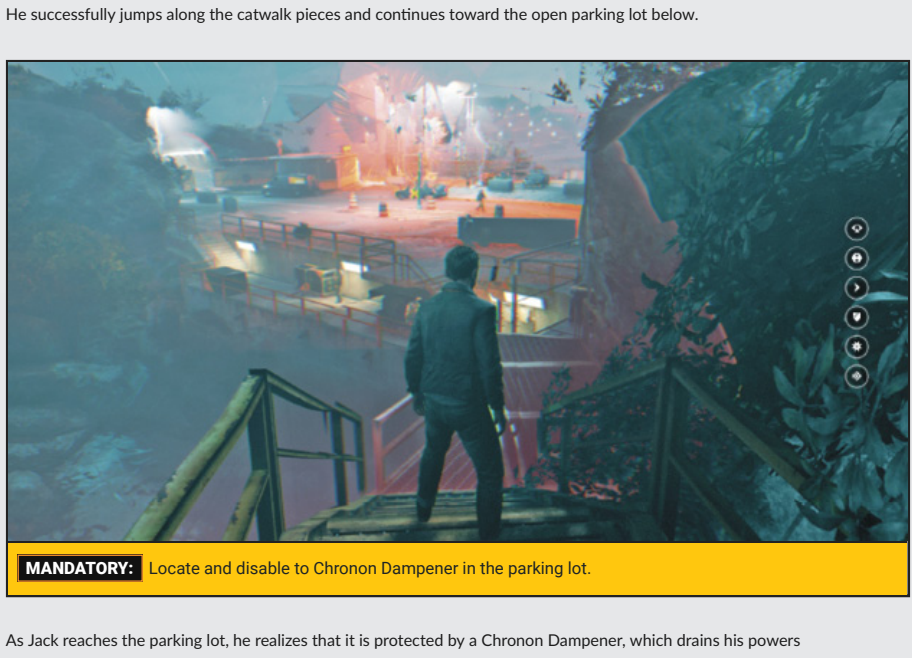
As he emerges from the last flight of stairs, Jack sees another Chronon source above, near a gate.



The gate on that end of the complex is locked. Jack turns around, walks down a flight of stairs, and then follows the path around the hilltop. There are several dangerous gaps in the catwalk and Jack must time his jumps carefully.

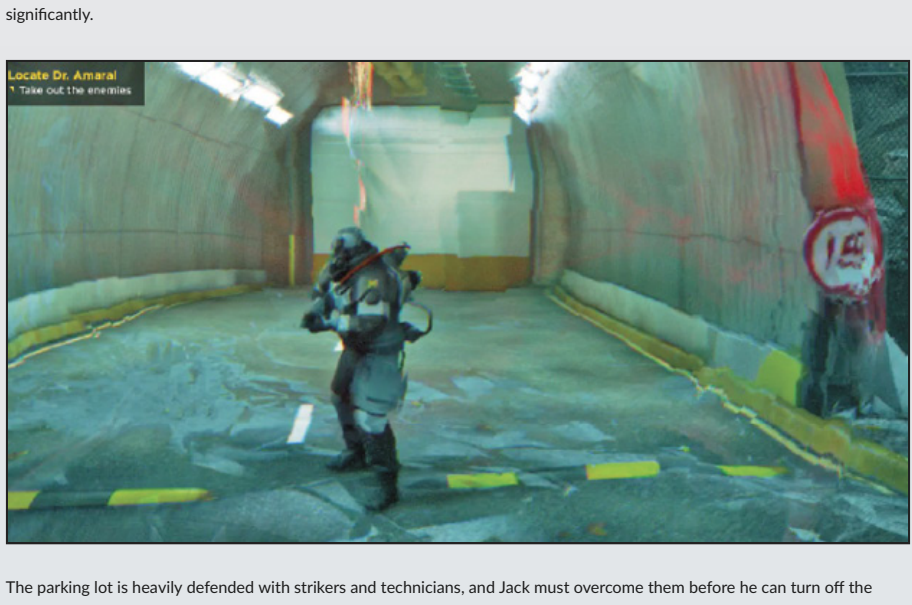


He successfully jumps along the catwalk pieces and continues toward the open parking lot below.



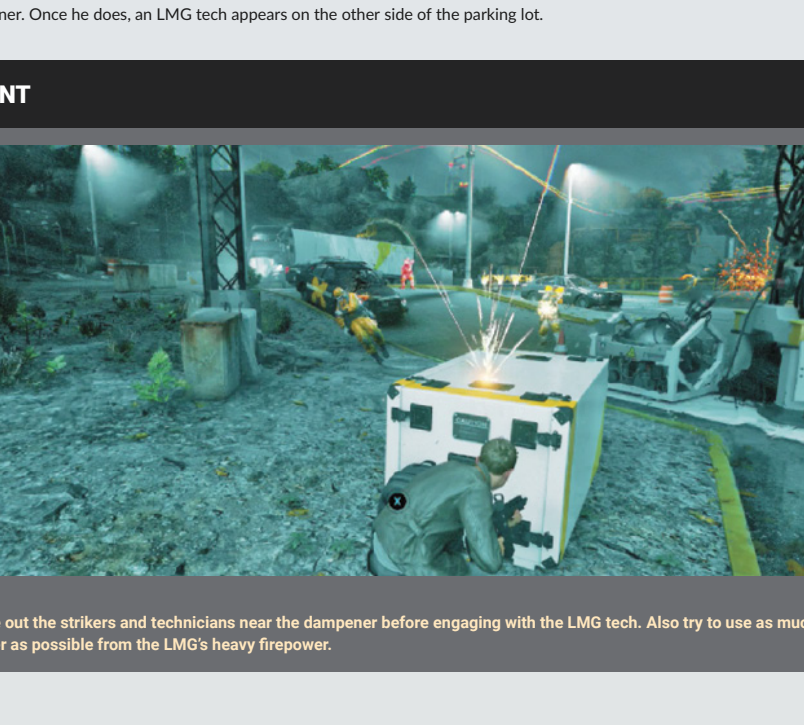
MANDATORY: Locate and disable to Chronon Dampener in the parking lot.

As Jack reaches the parking lot, he realizes that it is protected by a Chronon Dampener, which drains his powers significantly.

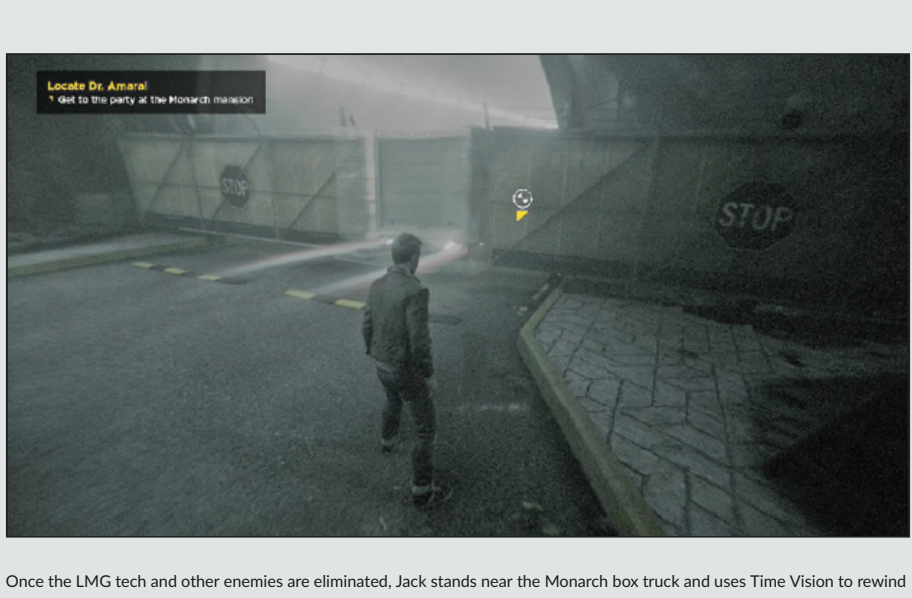


The parking lot is heavily defended with strikers and technicians, and Jack must overcome them before he can turn off the dampener. Once he does, an LMG tech appears on the other side of the parking lot.

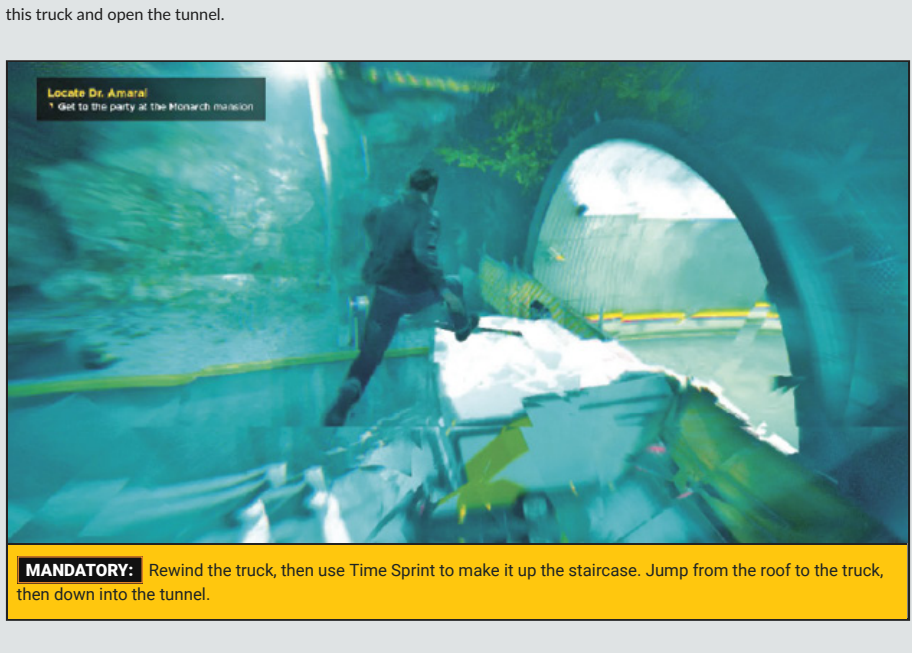
HINT



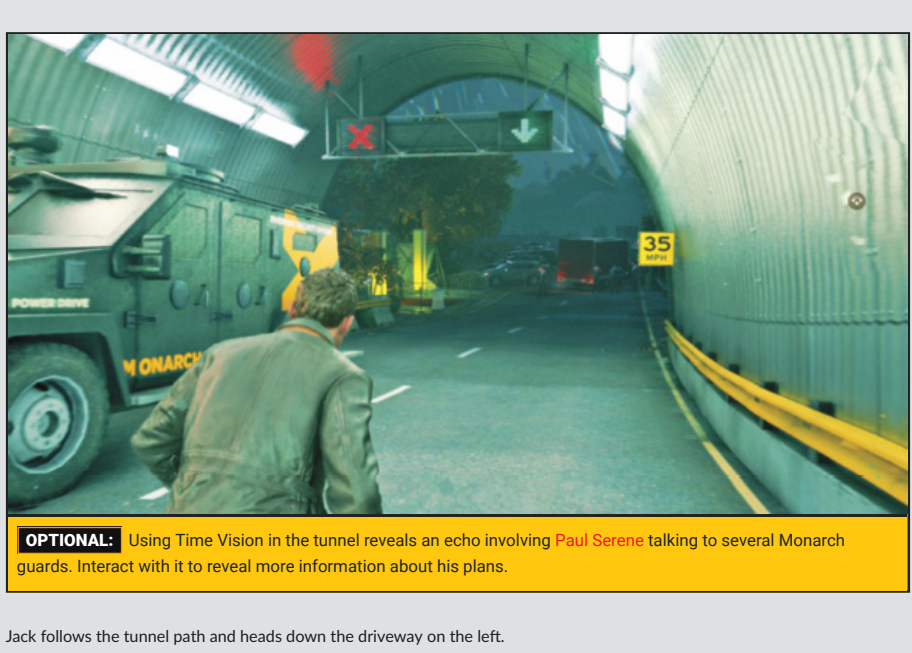
Take out the strikers and technicians near the dampener before engaging with the LMG tech. Also try to use as much cover as possible from the LMG's heavy firepower.



Once the LMG tech and other enemies are eliminated, Jack stands near the Monarch box truck and uses Time Vision to rewind this truck and open the tunnel.

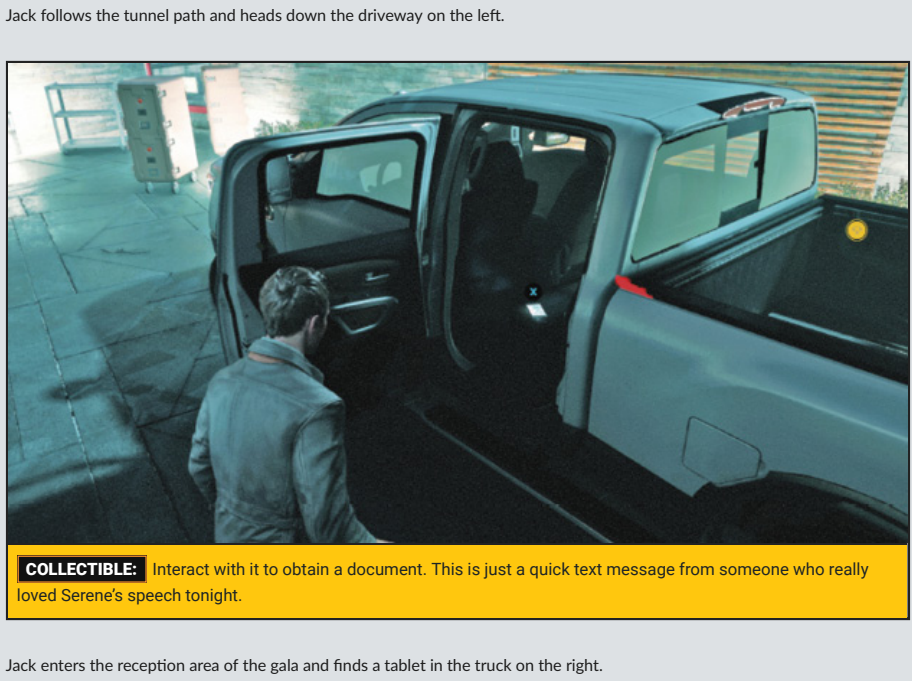


MANDATORY: Rewind the truck, then use Time Sprint to make it up the staircase. Jump from the roof to the truck, then down into the tunnel.



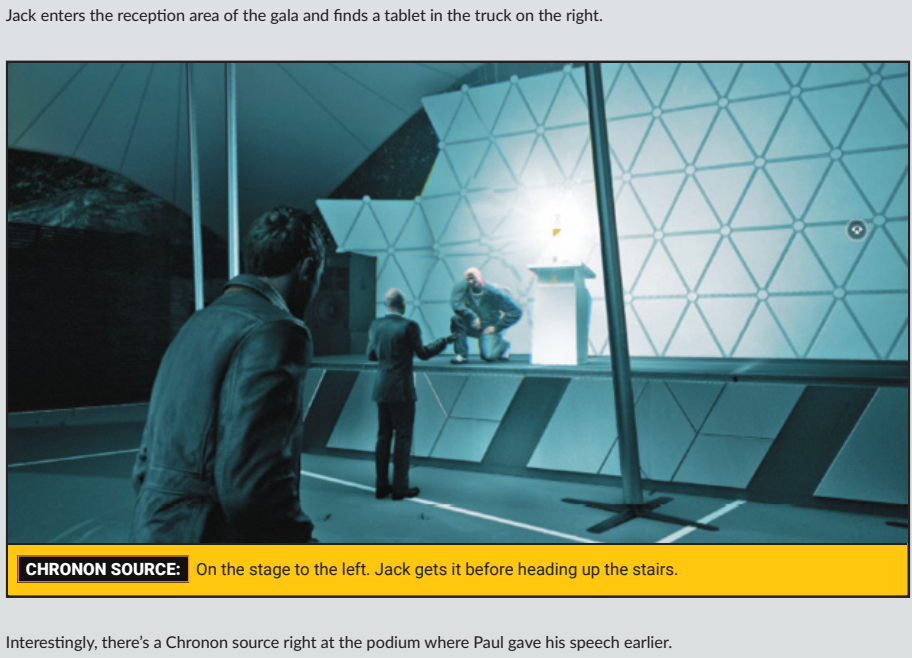
OPTIONAL: Using Time Vision in the tunnel reveals an echo involving Paul Serene talking to several Monarch guards. Interact with it to reveal more information about his plans.

Jack follows the tunnel path and heads down the driveway on the left.



COLLECTIBLE: Interact with it to obtain a document. This is just a quick text message from someone who really loved Serene's speech tonight.

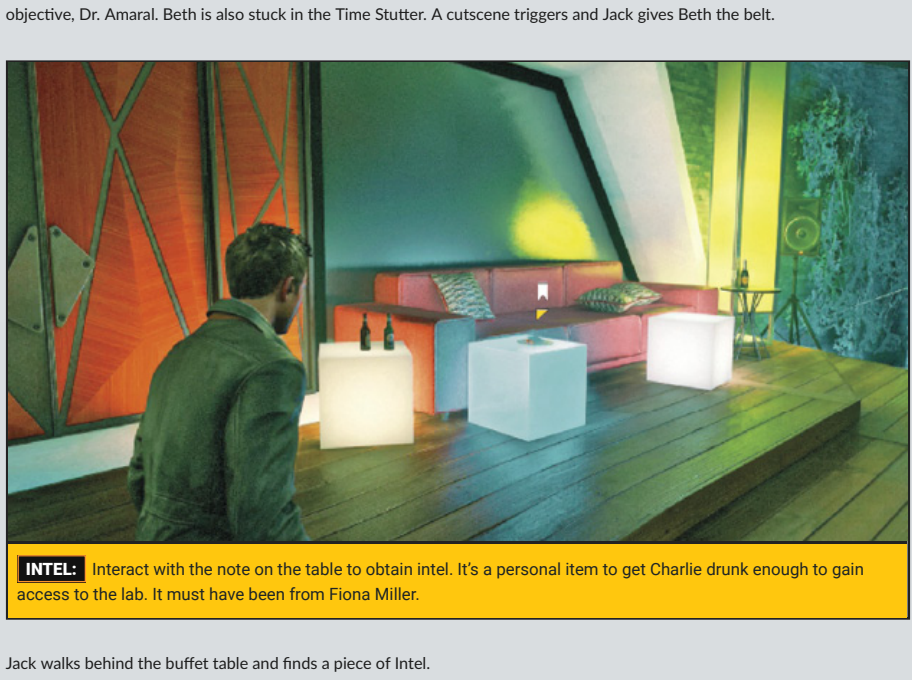
Jack enters the reception area of the gala and finds a tablet in the truck on the right.



CHRONON SOURCE: On the stage to the left. Jack gets it before heading up the stairs.

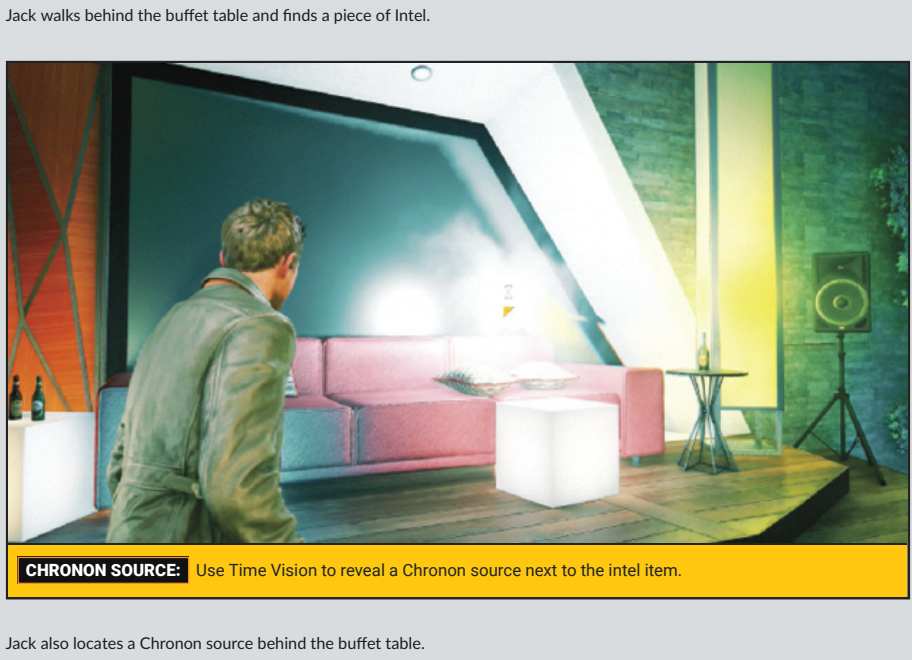
Interestingly, there's a Chronon source right at the podium where Paul gave his speech earlier.

The party moved further upstairs and into the mansion. Jack runs up a flight of stairs to find Beth—and to finally locate their objective, Dr. Amaral. Beth is also stuck in the Time Stutter. A cutscene triggers and Jack gives Beth the belt.



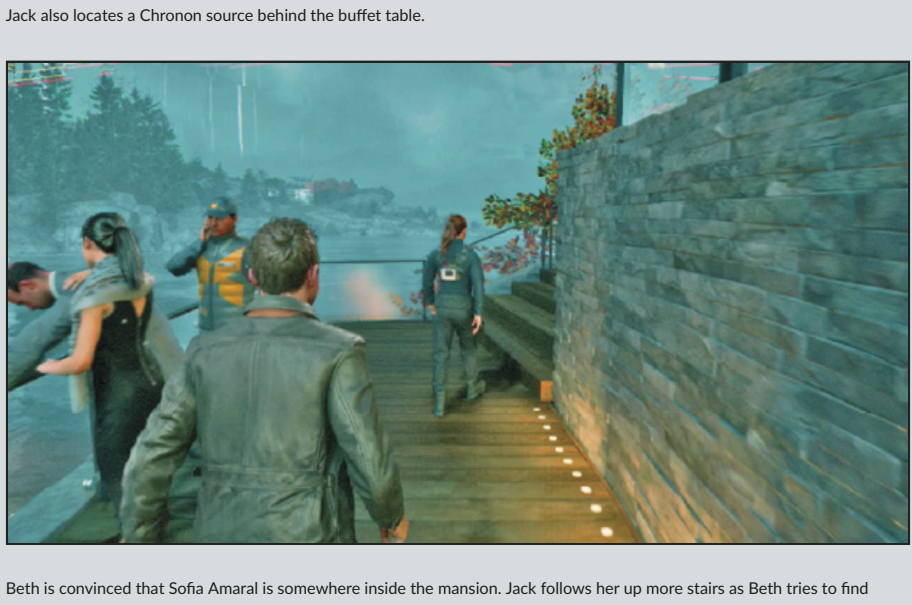
INTEL: Interact with the note on the table to obtain intel. It's a personal item to get Charlie drunk enough to gain access to the lab. It must have been from Fiona Miller.

Jack walks behind the buffet table and finds a piece of Intel.

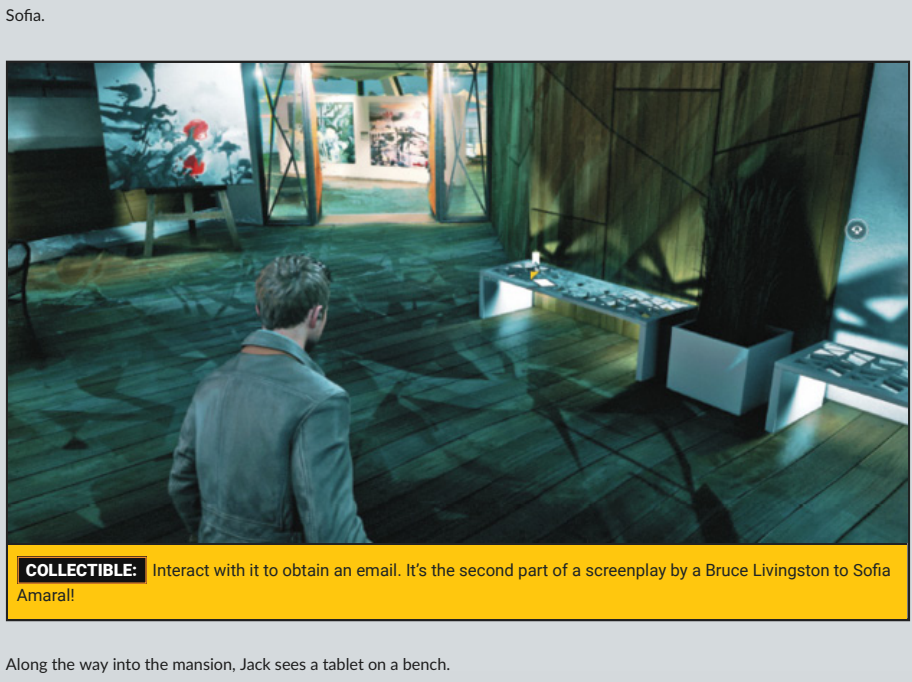


CHRONON SOURCE: Use Time Vision to reveal a Chronon source next to the intel item.

Jack also locates a Chronon source behind the buffet table.

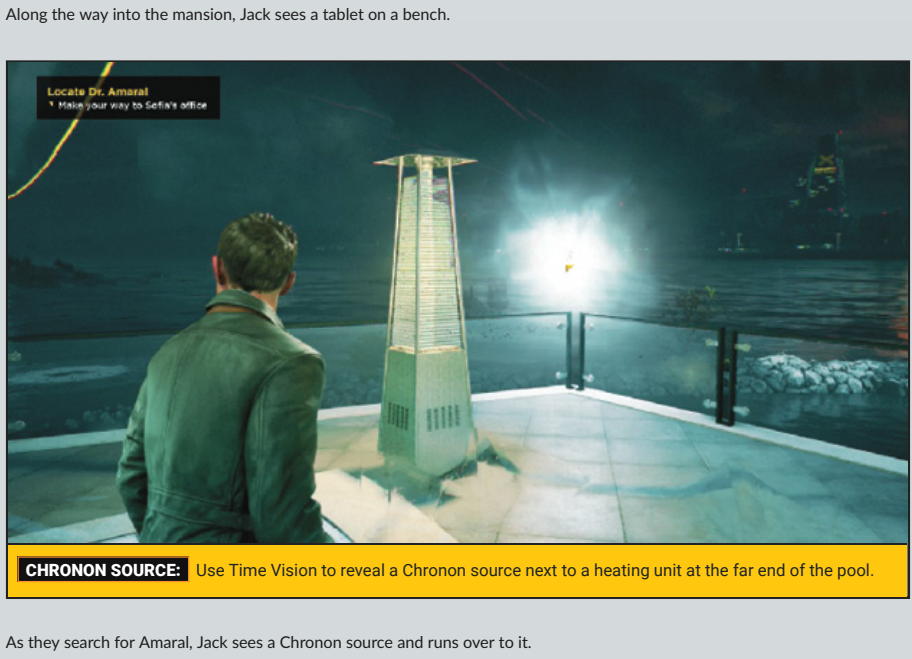


Beth is convinced that Sofia Amaral is somewhere inside the mansion. Jack follows her up more stairs as Beth tries to find Sofia.



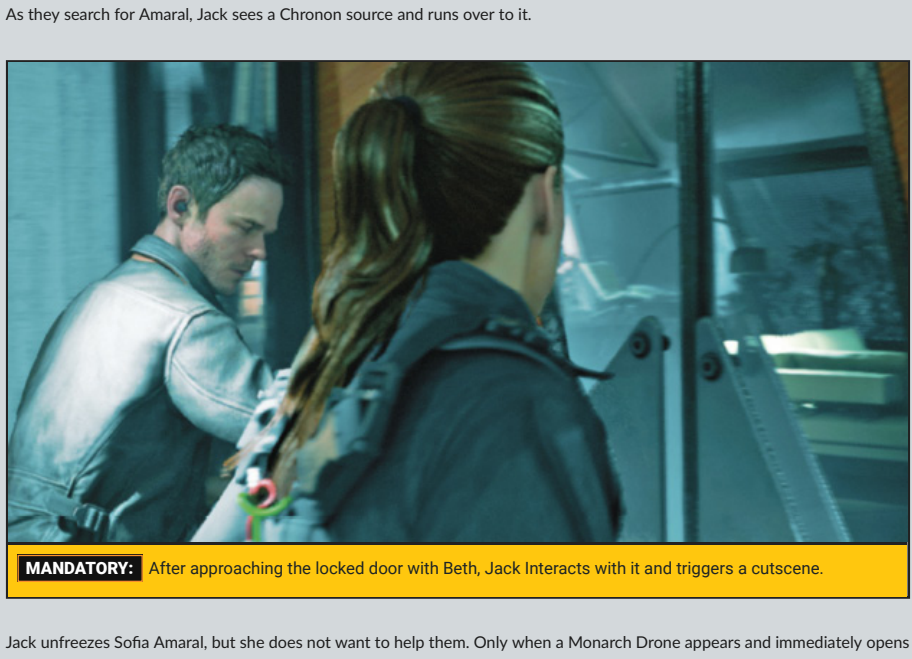
COLLECTIBLE: Interact with it to obtain an email. It's the second part of a screenplay by a Bruce Livingston to Sofia Amaral!

Along the way into the mansion, Jack sees a tablet on a bench.



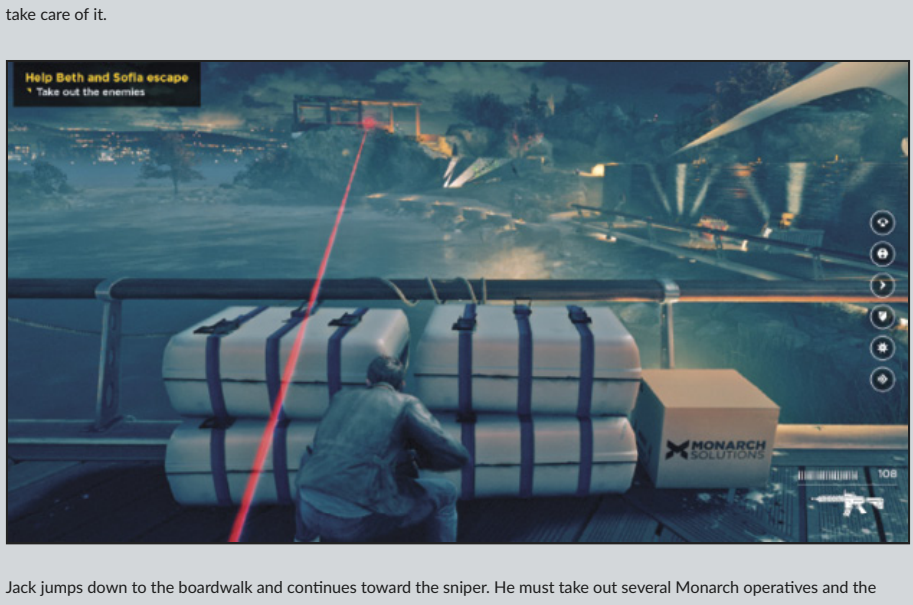
CHRONON SOURCE: Use Time Vision to reveal a Chronon source next to a heating unit at the far end of the pool.

As they search for Amaral, Jack sees a Chronon source and runs over to it.

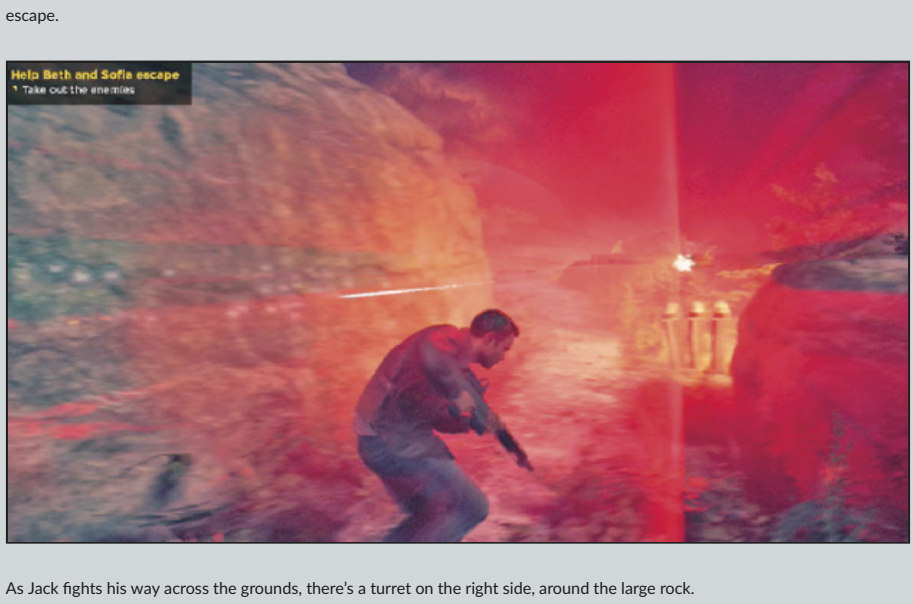


MANDATORY: After approaching the locked door with Beth, Jack Interacts with it and triggers a cutscene.

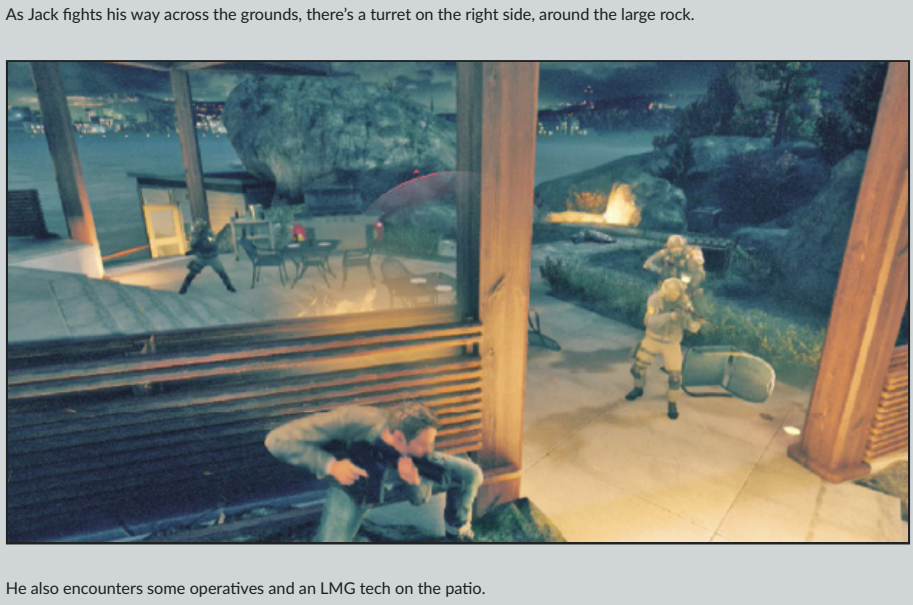
Jack unfreezes Sofia Amaral, but she does not want to help them. Only when a Monarch Drone appears and immediately opens fire, does she agree to go with them. The best way out is on boat, but they are closing the boat gate. Jack decides that he will take care of it.



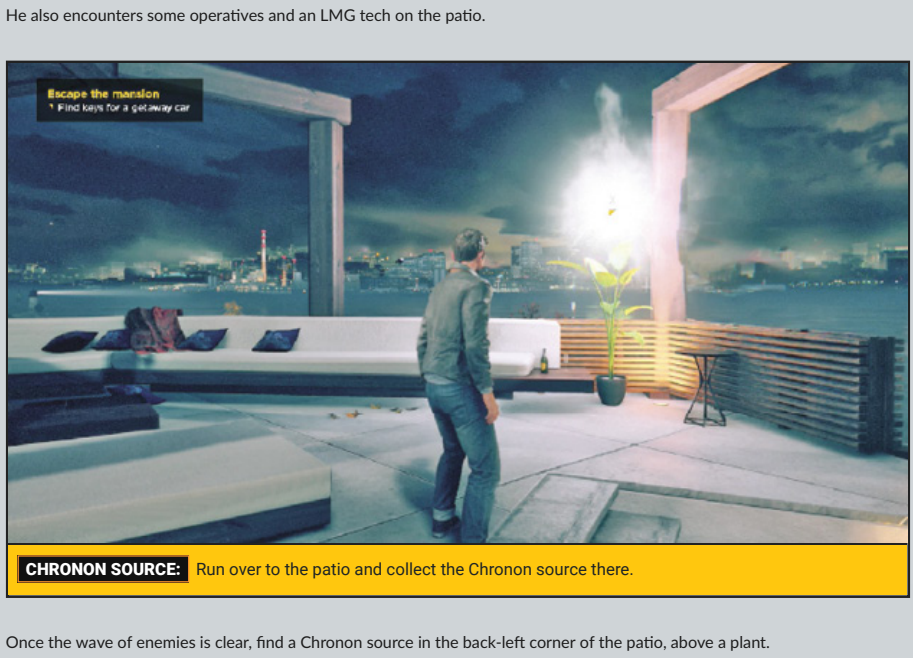
Jack jumps down to the boardwalk and continues toward the sniper. He must take out several Monarch operatives and the sniper in this area, then proceed toward the patio/boathouse area to unlock the gate and to guarantee Beth and Sofia's escape.



As Jack fights his way across the grounds, there's a turret on the right side, around the large rock.

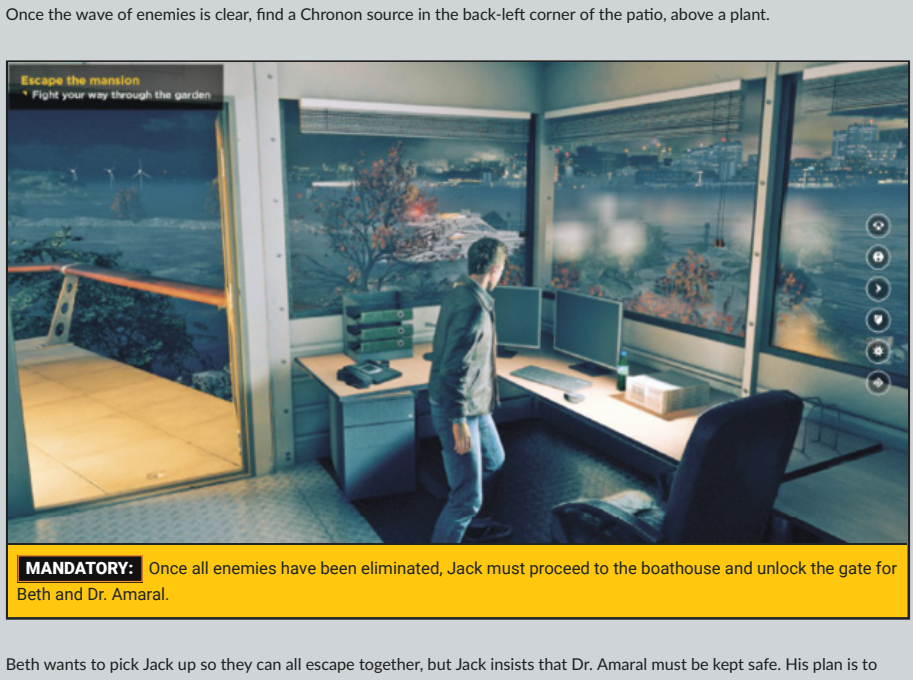


He also encounters some operatives and an LMG tech on the patio.



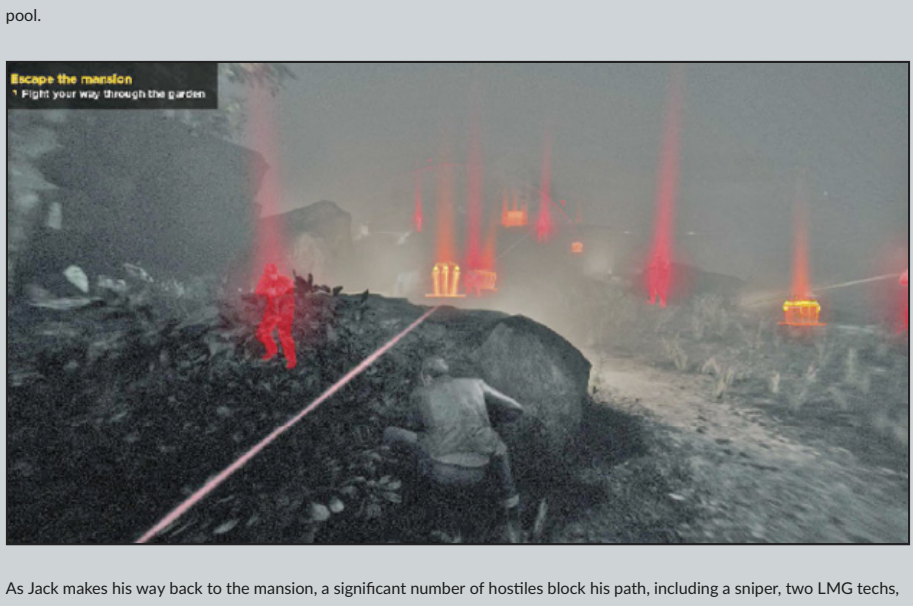
CHRONON SOURCE: Run over to the patio and collect the Chronon source there.

Once the wave of enemies is clear, find a Chronon source in the back-left corner of the patio, above a plant.

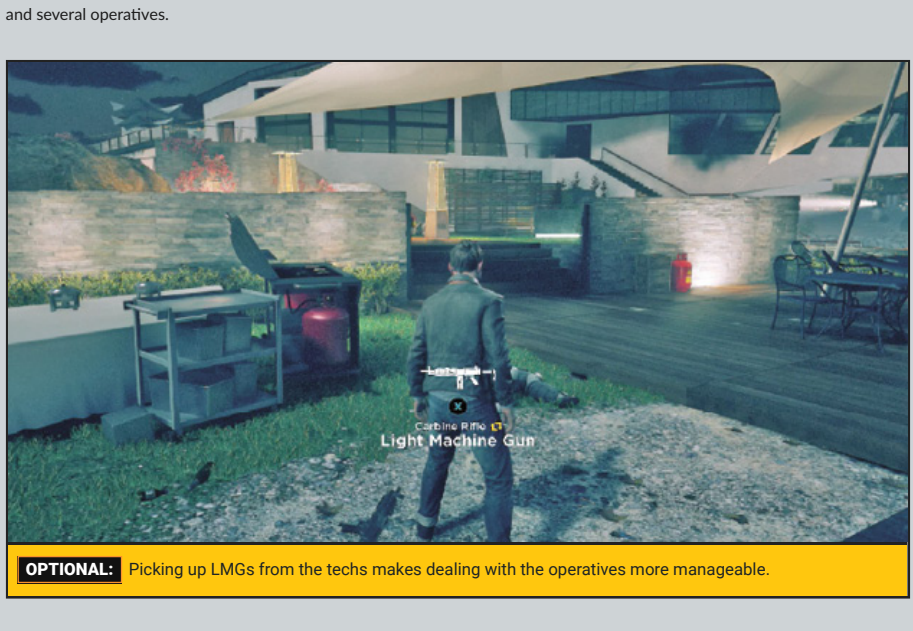


MANDATORY: Once all enemies have been eliminated, Jack must proceed to the boathouse and unlock the gate for Beth and Dr. Amaral.

Beth wants to pick Jack up so they can all escape together, but Jack insists that Dr. Amaral must be kept safe. His plan is to fight his way back to the mansion, steal a car, and then escape over the bridge to the mainland. They will meet at the swimming pool.



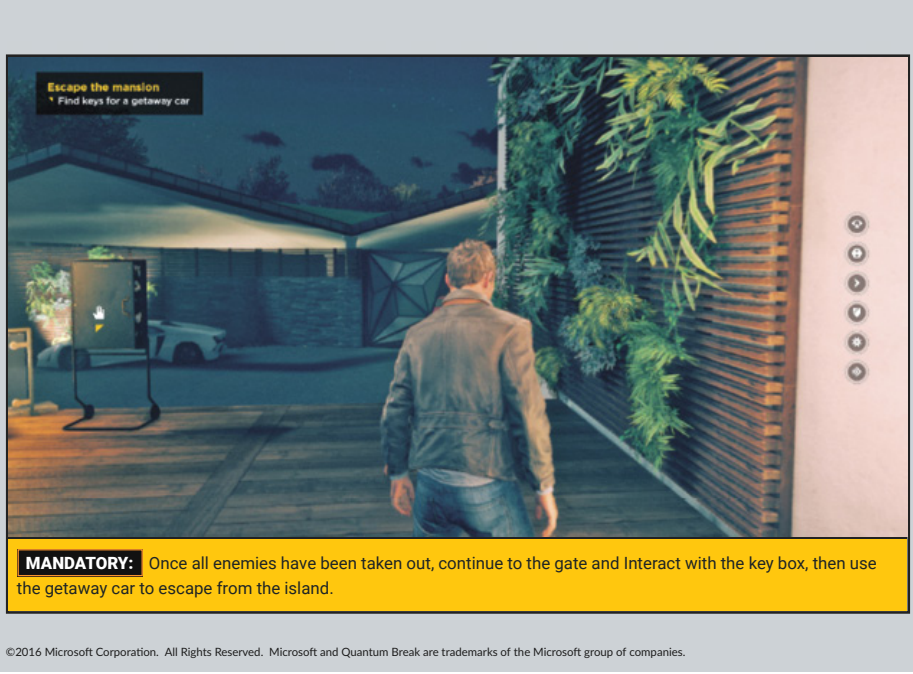
As Jack makes his way back to the mansion, a significant number of hostiles block his path, including a sniper, two LMG techs, and several operatives.



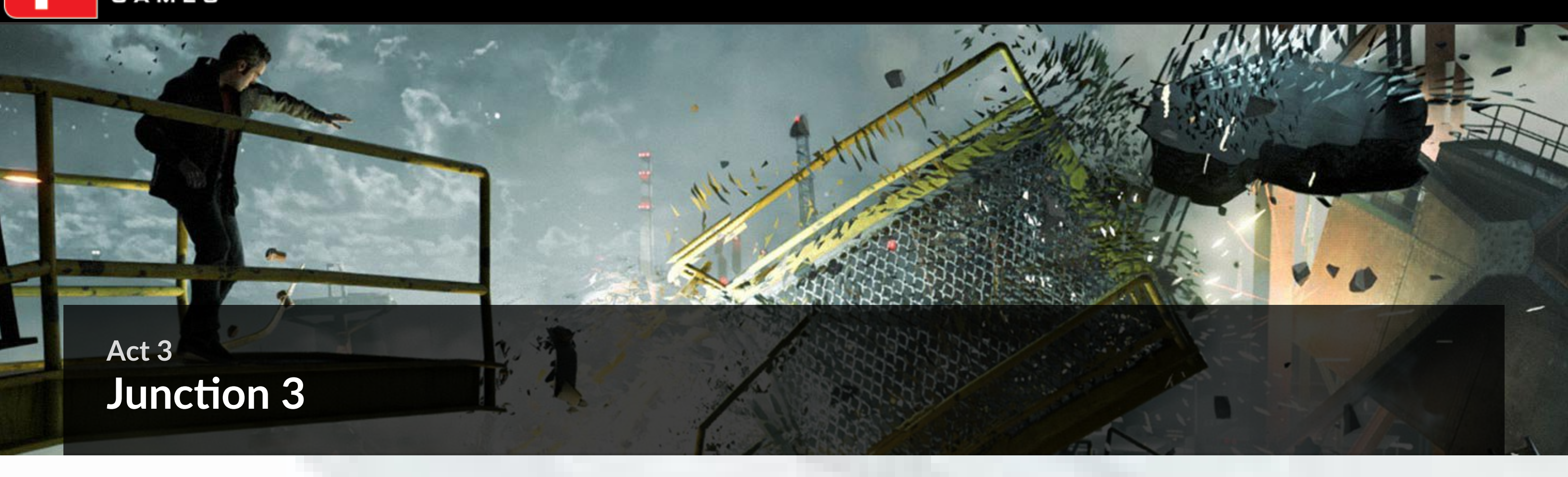
OPTIONAL: Picking up LMGs from the techs makes dealing with the operatives more manageable.

HINT

Utilize Time Vision and the shield.



MANDATORY: Once all enemies have been taken out, continue to the gate and Interact with the key box, then use the getaway car to escape from the island.



Act 3

Junction 3

SOFIA AMARAL / MARTIN HATCH

In the aftermath of the disaster that the party turned into, Serene is enraged. Who helped Jack escape? Dr. Amaral was the only person who could prepare the treatments Serene needs for his ever-worsening Chronon Syndrome—how could she be gone? How did they know to grab her?

Hatch has been warning Serene about traitors, and now claims Dr. Amaral must have been working against Serene all along. She wasn't kidnapped, she orchestrated everything. But Serene isn't sure; Dr. Amaral's been there for him for a long time. And if she is loyal, that means somebody else isn't. Maybe somebody very close to him. Serene now has to decide whether to believe Hatch, or Dr. Amaral.

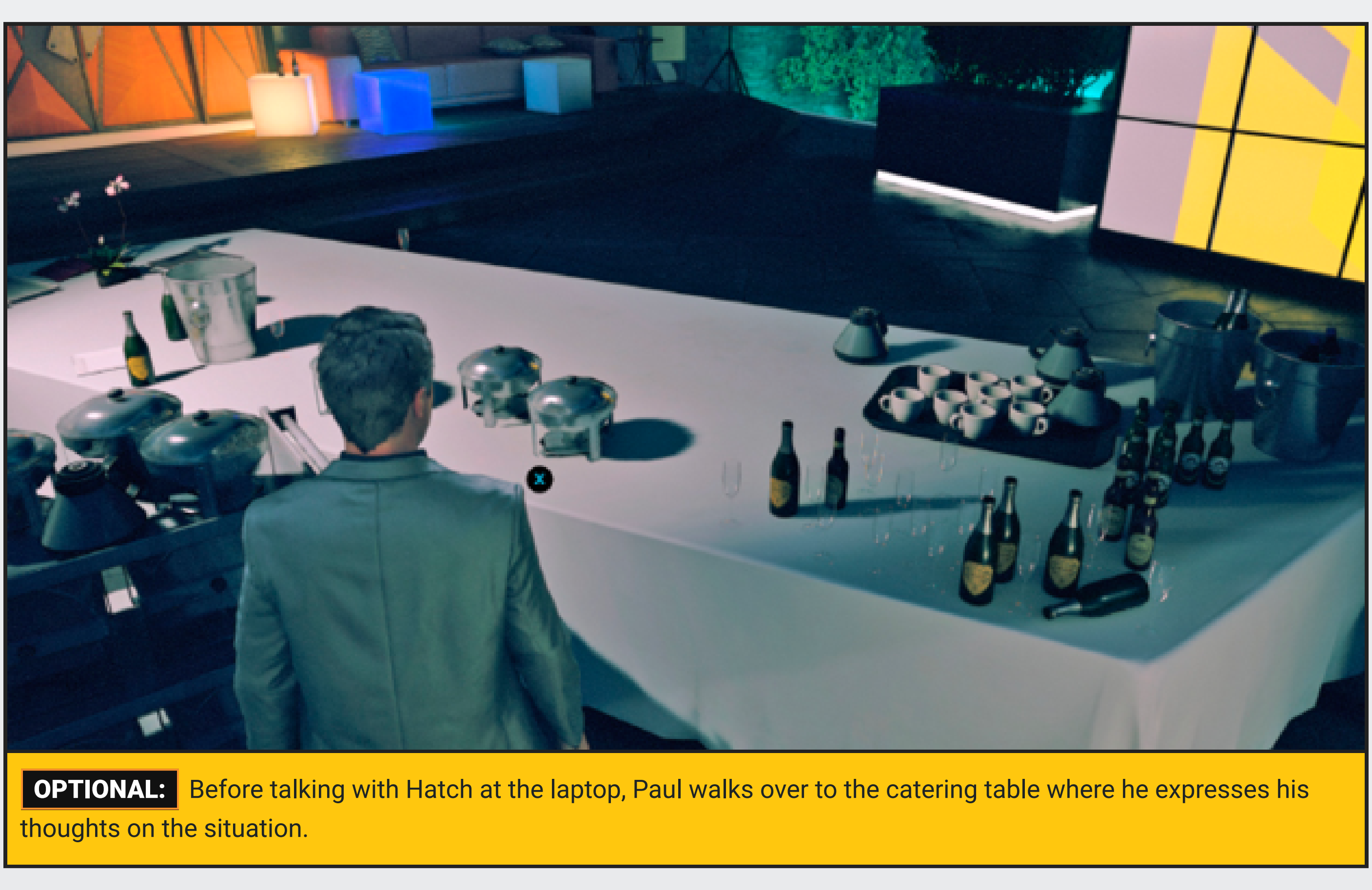
Chronon Sources	0
Intel	0
Collectibles	0
Quantum Ripples	0

Monarch Mansion—The CFR Chamber, October 10th, 2016, 5:04 AM—25 hours after the Fracture in time.

Paul laments this "thing" growing inside him. Dr. Amaral was developing a cure for the Chronon Syndrome—she was the only one who could. When Jack took her, Paul's chances for a cure diminished greatly. Angrily, Paul attacks Hatch and accuses him of not doing everything to stop them.

Hatch tells Paul that his sickness is clouding his judgment and that he's on his side. A Monarch operative appears with news that they recovered Amaral's laptop. Paul wants to see her data about how quickly the Fracture was spreading.

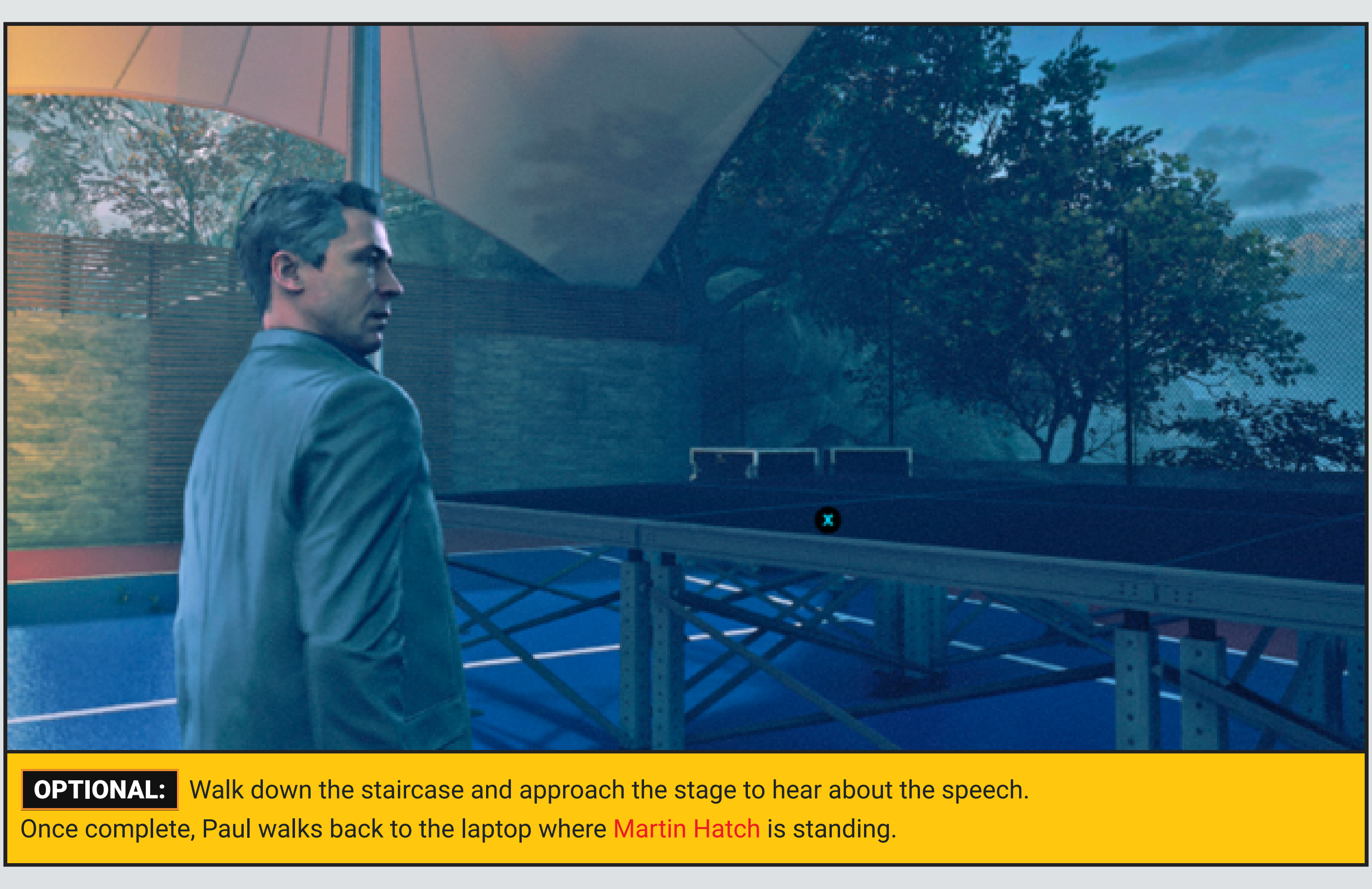
Martin Hatch starts to walk down the staircase. Paul Serene follows him.



OPTIONAL: Before talking with Hatch at the laptop, Paul walks over to the catering table where he expresses his thoughts on the situation.

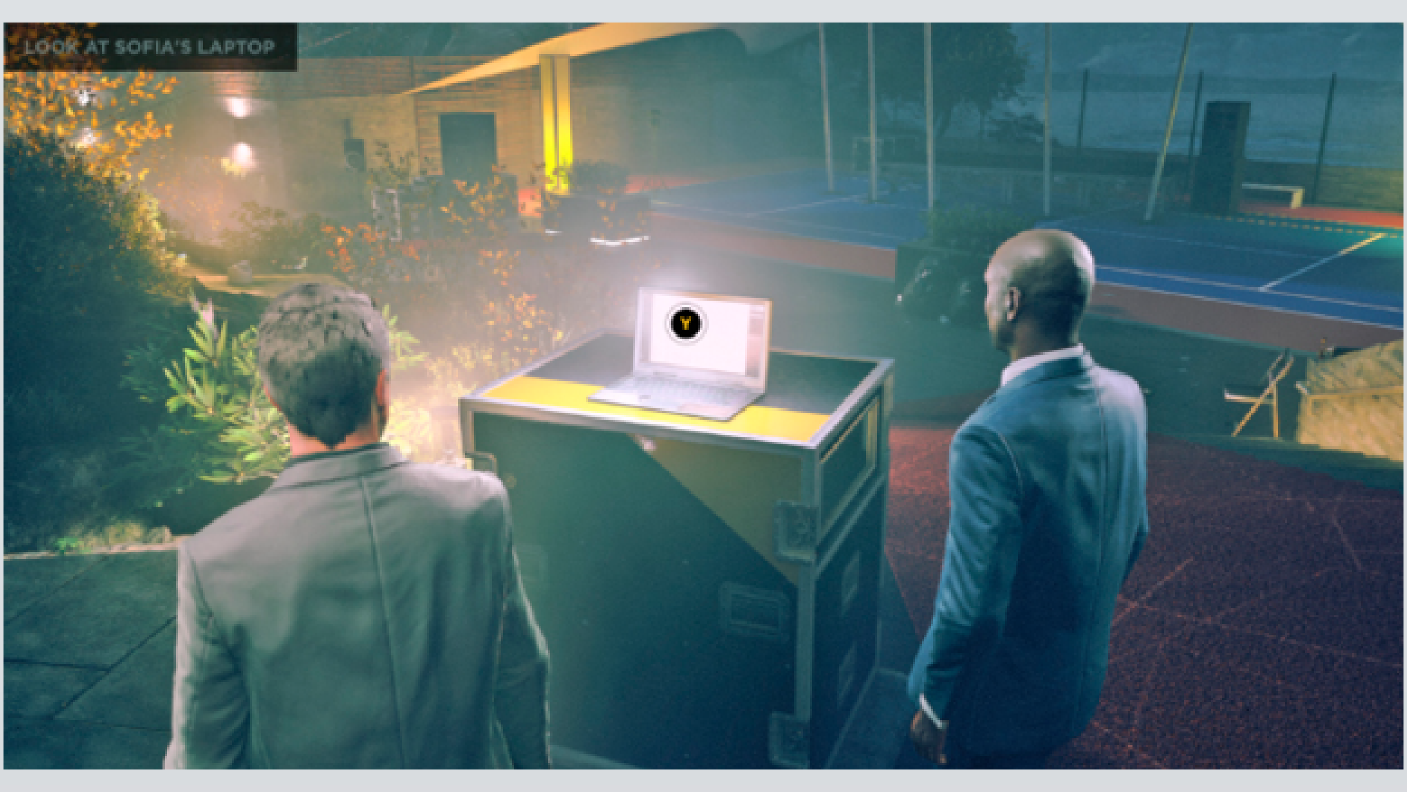
Martin Hatch believes that Liam was not working alone, that others inside Monarch are opposing Paul—even questioning the Lifeboat plan. He begs Paul to let him clean house, that even Amaral could be one of the people opposing him. Paul does not believe that to be the case.

Both men turn and walk toward the laptop.

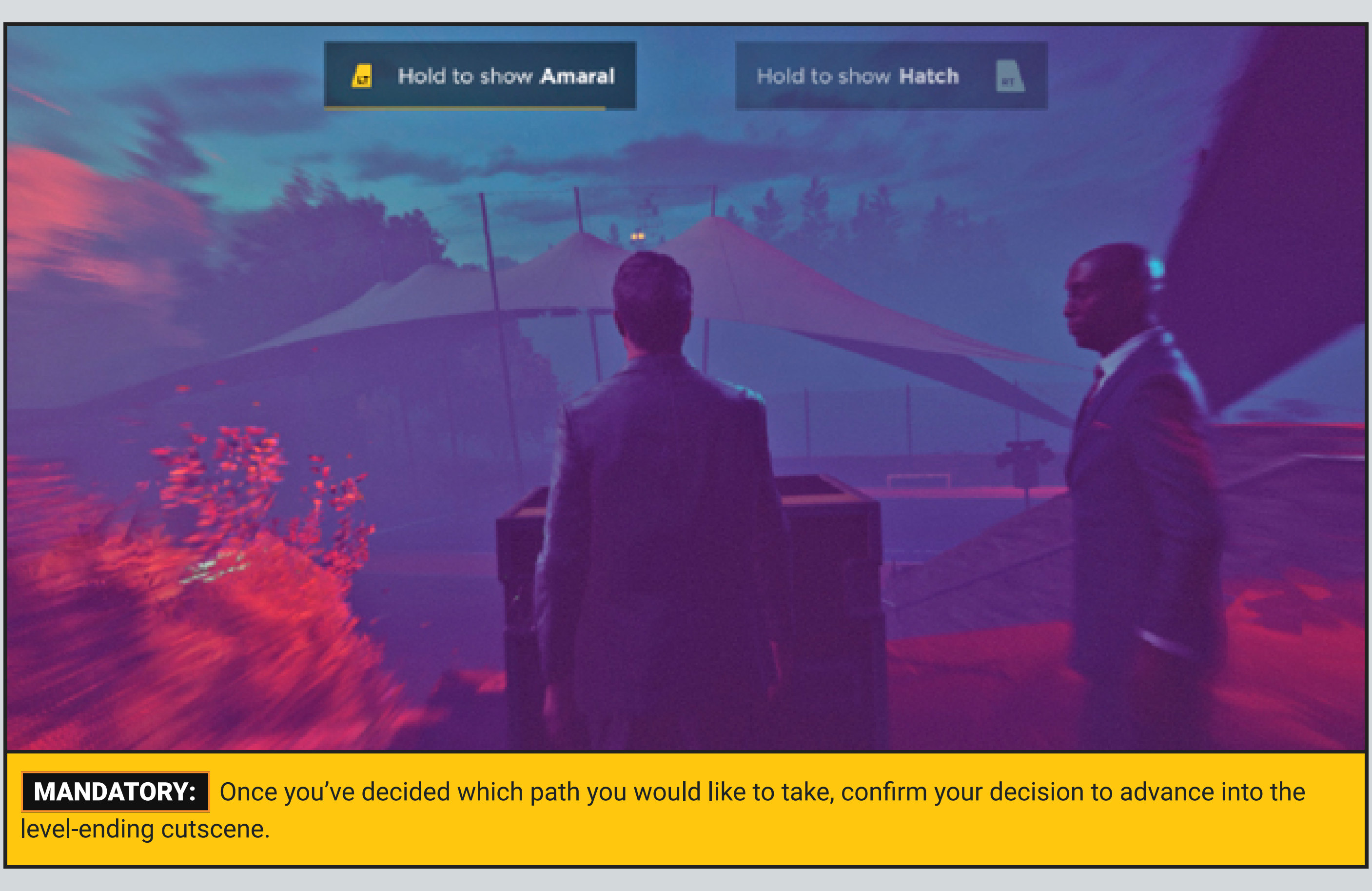


OPTIONAL: Walk down the staircase and approach the stage to hear about the speech.
Once complete, Paul walks back to the laptop where Martin Hatch is standing.

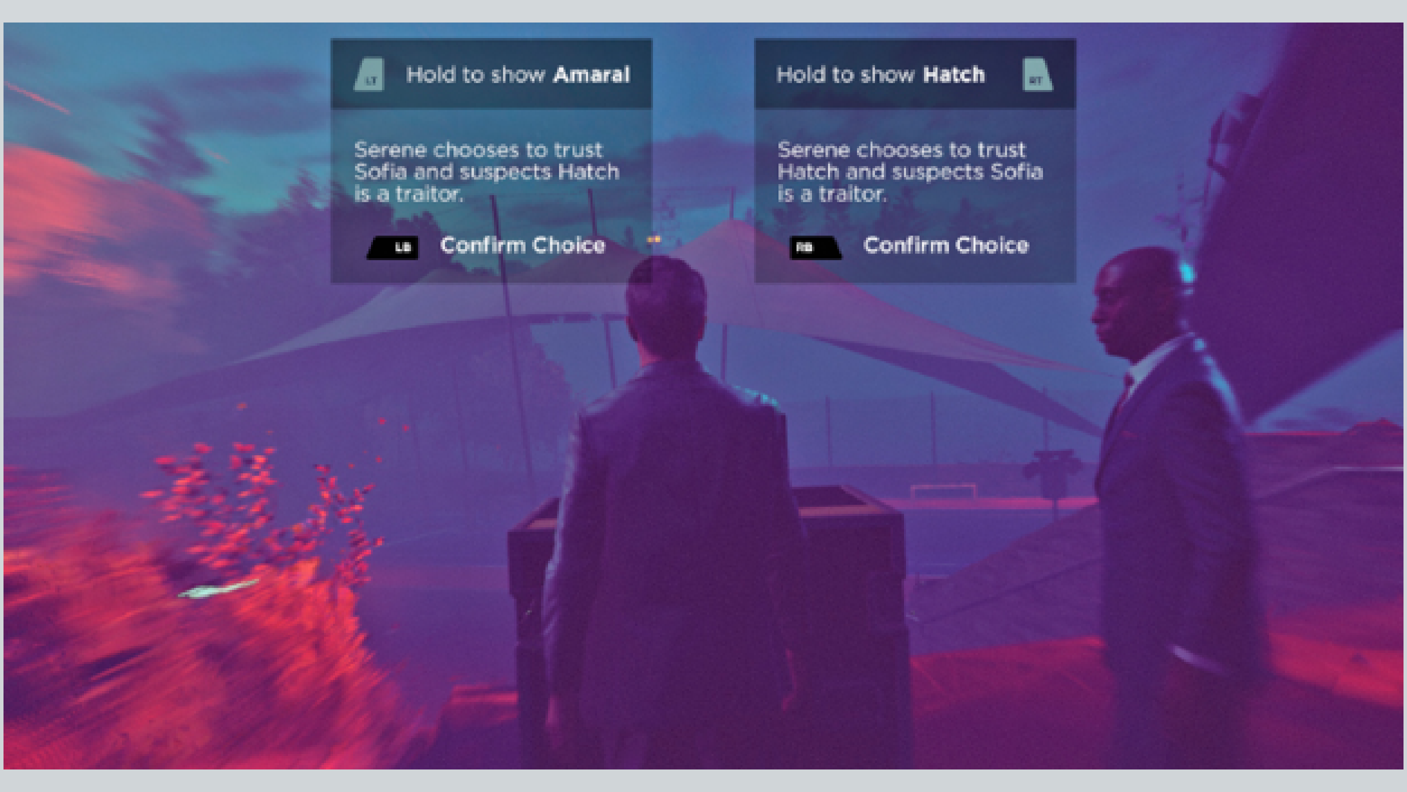
JUNCTION DECISION



Once within the Junction decision moment, you can preview both decisions before deciding which option you want to choose. This decision may have wide ranging consequences, so choose carefully.



MANDATORY: Once you've decided which path you would like to take, confirm your decision to advance into the level-ending cutscene.



Serene chooses to trust Sofia and suspects Hatch is a traitor.

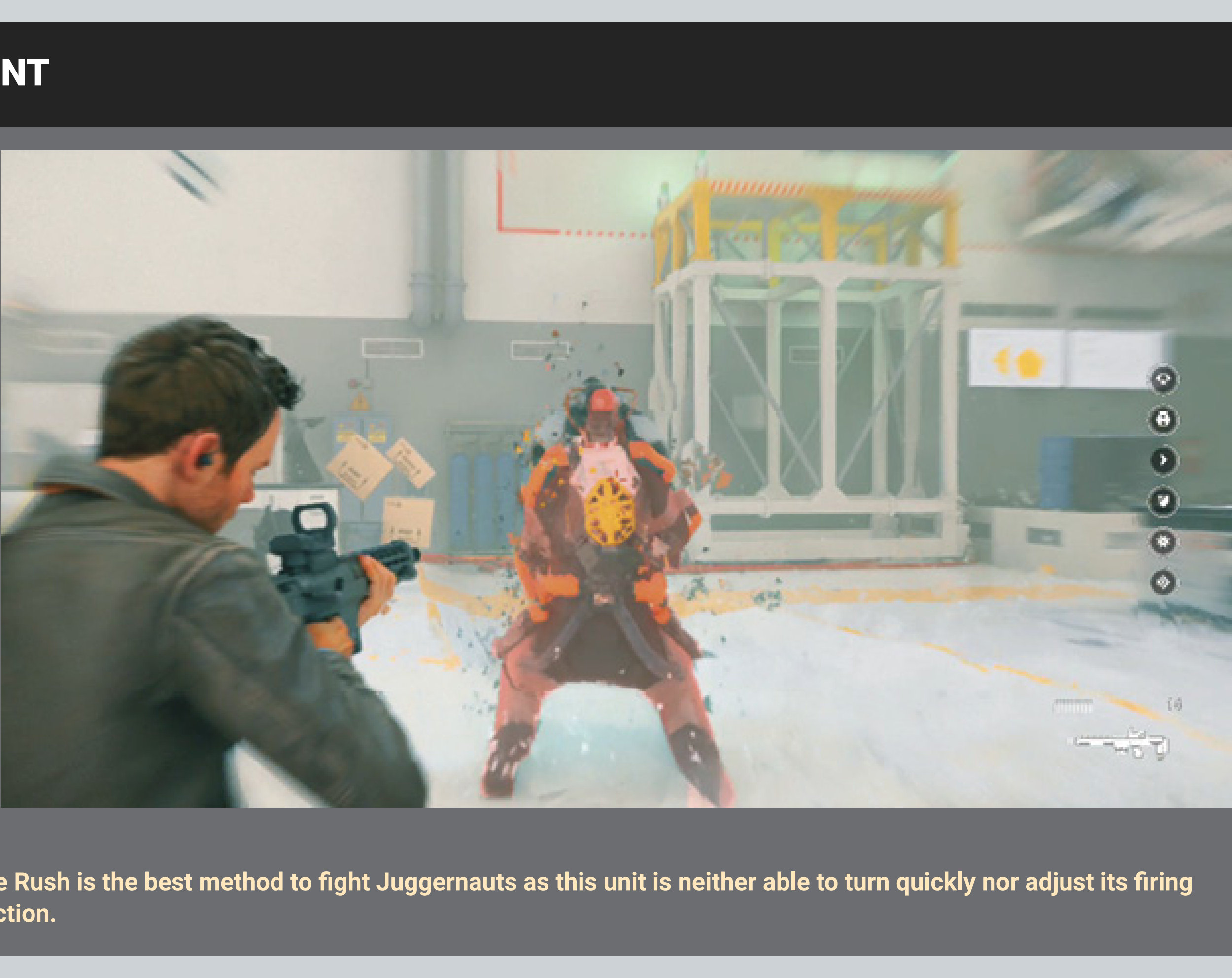
LB Confirm Choice

Serene chooses to trust Hatch and suspects Sofia is a traitor.

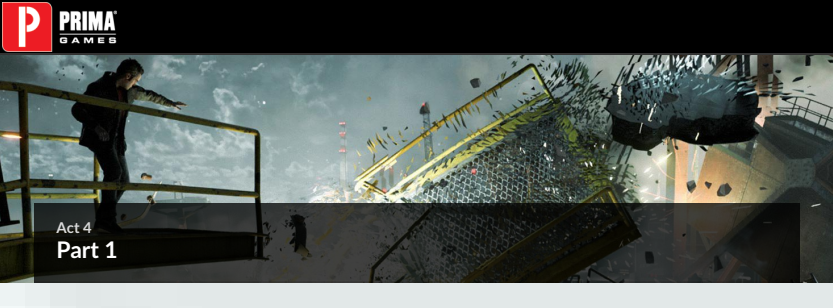
RB Confirm Choice

In this Junction, Paul Serene must decide if he wants to continue to trust either his long-term partner and doctor (SOFIA AMARAL) or his closest advisor for years (MARTIN HATCH). Whomever he chooses to trust automatically means that he suspects the other to be a traitor.

HINT

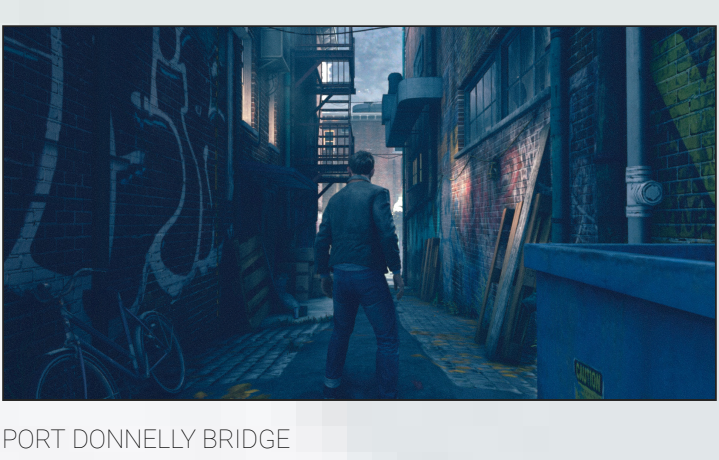


Time Rush is the best method to fight Juggernauts as this unit is neither able to turn quickly nor adjust its firing direction.



Act 4

Part 1



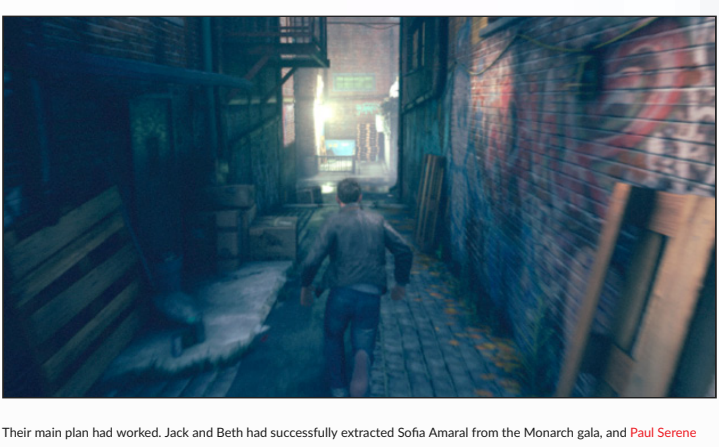
PORT DONNELLY BRIDGE

Trying to escape from Gull Island, Jack must make his way across the Port Donnelly bridge to cross the river and get back to the part of Riverport that's on mainland. However, Monarch has set up checkpoints all over the place, so the bridge is blocked. Reluctant to fight his way across, with countless civilians sure to be caught in the crossfire, Jack ponders how to proceed.

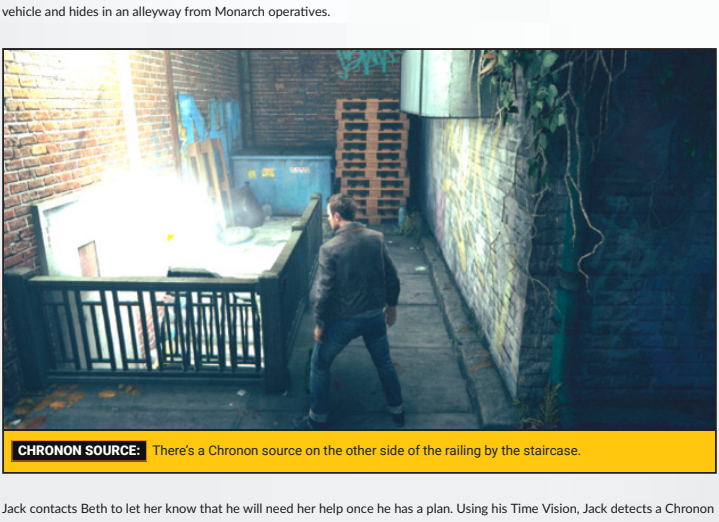
At first, he attempts to arrange a rendezvous with Beth by having her pick him up from a nearby pier, but when a stutter hits, Jack changes his approach and takes the opportunity to cross the bridge—with everybody frozen, he can just sneak past everybody without endangering civilians. Unfortunately, with the Fracture's progress the stutters are becoming more and more chaotic; time is becoming unsynchronized to a point where cause and effect don't necessarily follow each other properly anymore. This results in a huge cargo ship ramming into the Port Donnelly bridge even as Jack is crossing it. He's left making his way across an unpredictable disaster even as it constantly freezes, resumes, rewinds, and fast forwards around him.

Eventually, he makes it off the bridge onto the deck of the cargo ship. And, just as the entire bridge is about to come down on the ship and crush him, he dives off, leaving a shocking scene of destruction behind.

Chronon Sources	6
Intel	0
Collectibles	5
Quantum Ripples	0

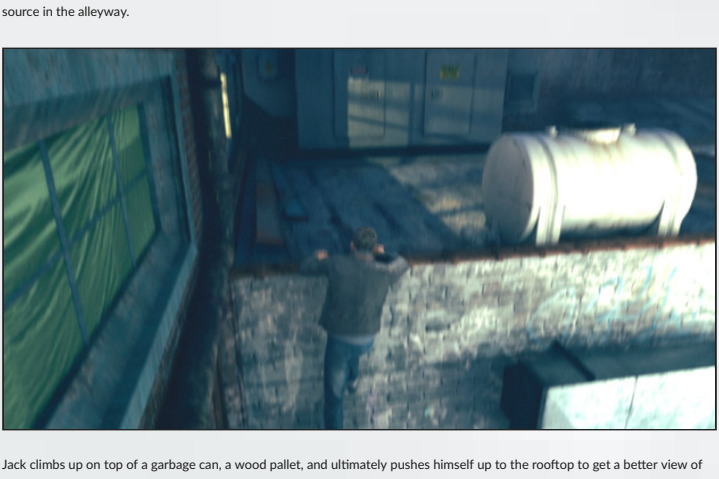


Their main plan had worked. Jack and Beth had successfully extracted Sofia Amaral from the Monarch gala, and Paul Serene was undoubtedly shaken by this. However, his personal escape plan—steal a car and escape to the mainland—did not work out. Monarch lined every escape route with barricades. Jack has to get to the mainland, but he can't do it by car. He abandons the vehicle and hides in an alleyway from Monarch operatives.

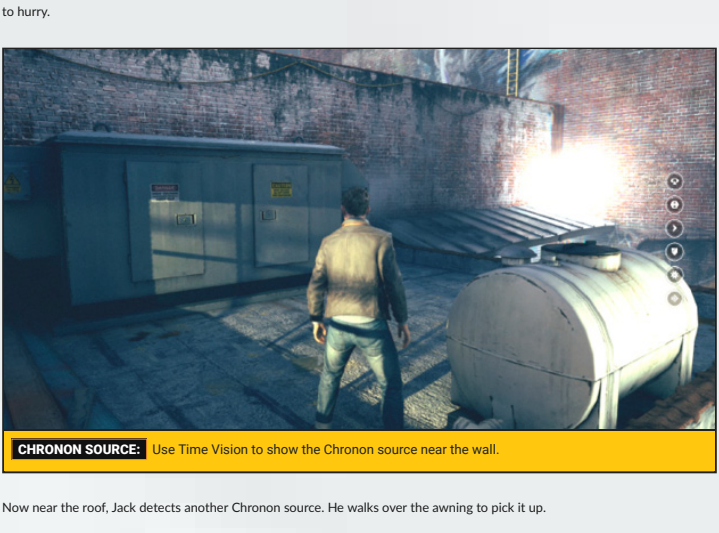


CHRONON SOURCE: There's a Chronon source on the other side of the railing by the staircase.

Jack contacts Beth to let her know that he will need her help once he has a plan. Using his Time Vision, Jack detects a Chronon source in the alleyway.

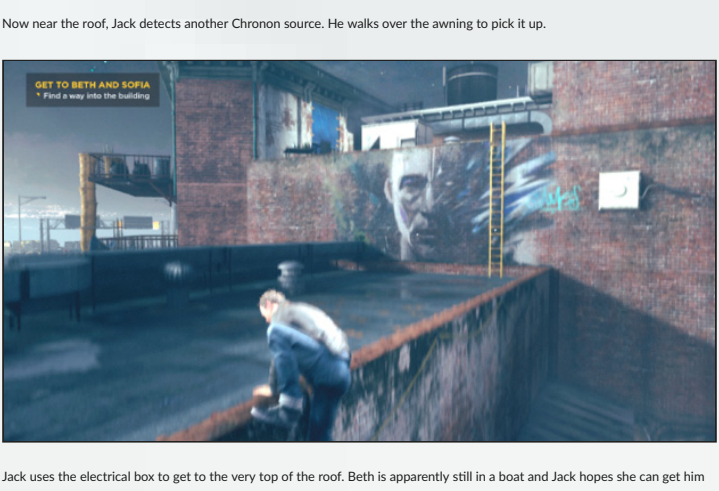


Jack climbs up on top of a garbage can, a wood pallet, and ultimately pushes himself up to the rooftop to get a better view of the situation. In the meantime, Beth has positioned herself so she has the bridge in sight, but she feels exposed and asks Jack to hurry.

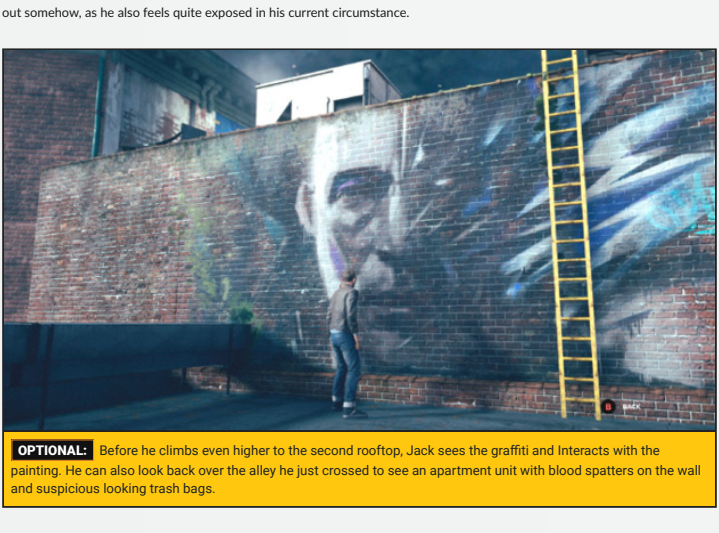


CHRONON SOURCE: Use Time Vision to show the Chronon source near the wall.

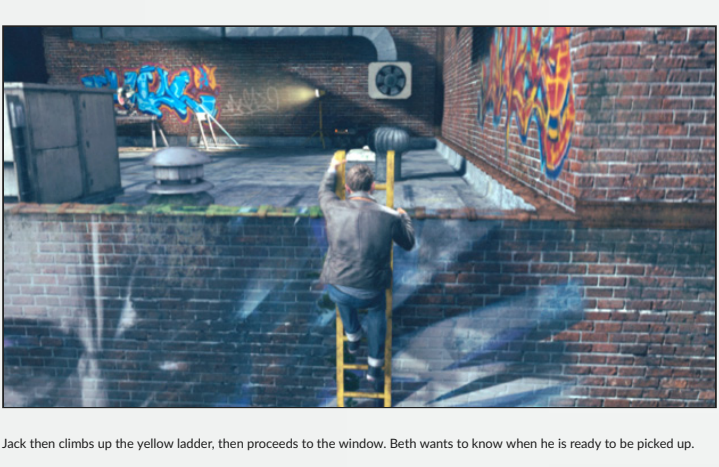
Now near the roof, Jack detects another Chronon source. He walks over the awning to pick it up.



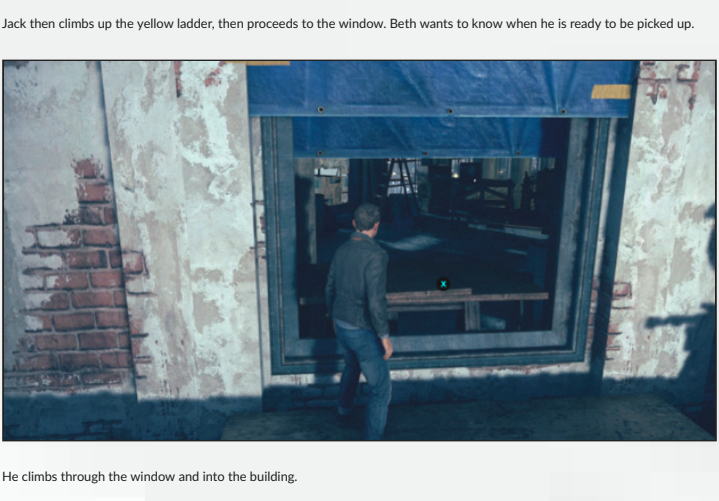
Jack uses the electrical box to get to the very top of the roof. Beth is apparently still in a boat and Jack hopes she can get him out somehow, as he also feels quite exposed in his current circumstance.



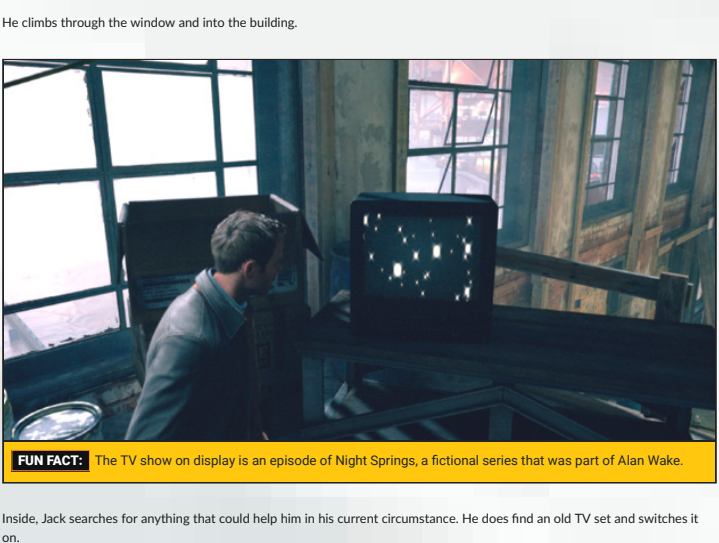
OPTIONAL: Before he climbs even higher to the second rooftop, Jack sees the graffiti and interacts with the painting. He can also look back over the alley he just crossed to see an apartment unit with blood spatters on the wall and suspicious looking trash bags.



Jack then climbs up the yellow ladder, then proceeds to the window. Beth wants to know when he is ready to be picked up.



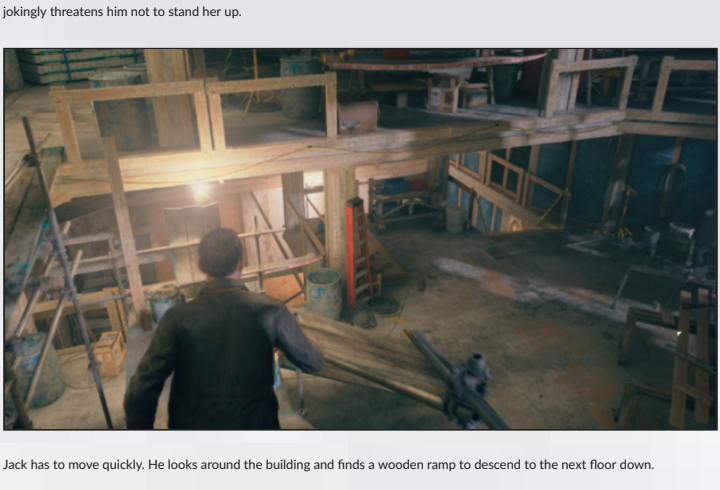
He climbs through the window and into the building.



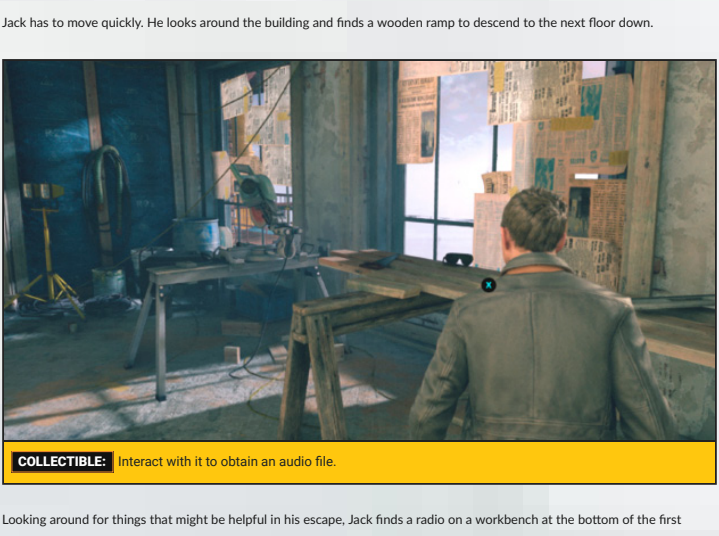
FUN FACT: The TV show on display is an episode of Night Springs, a fictional series that was part of Alan Wake.

Inside, Jack searches for anything that could help him in his current circumstance. He does find an old TV set and switches it on.

Still trying to orient himself, Jack walks to one of the windows, which triggers a cutscene. Monarch has fully mobilized in their search for him and Beth. Choppers overhead, armed soldiers with roadblocks...there is no easy way through. Jack suggests to Beth to meet up at a pier under the bridge, near a bright gas sign. Beth promises to meet him there in a few minutes. She jokingly threatens him not to stand her up.

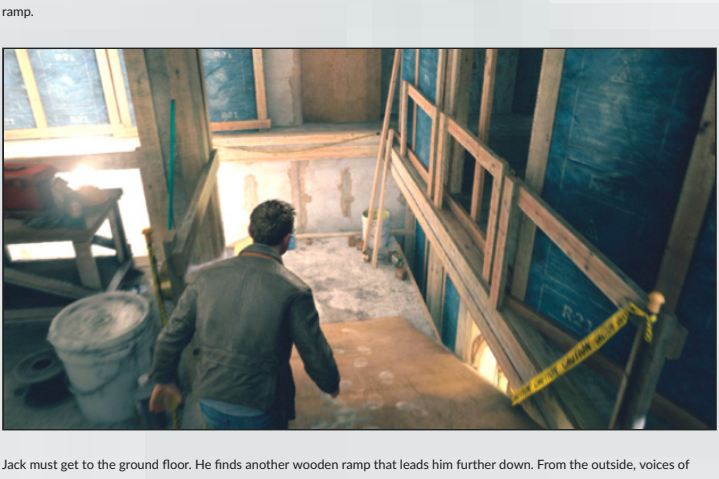


Jack has to move quickly. He looks around the building and finds a wooden ramp to descend to the next floor down.

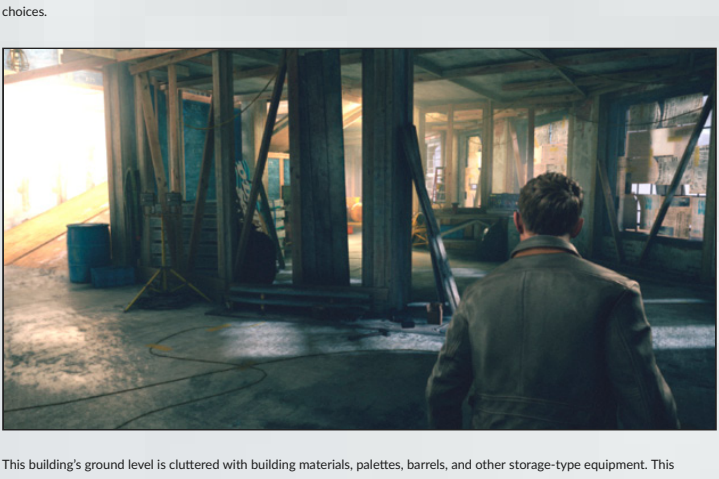


COLLECTIBLE: Interact with it to obtain an audio file.

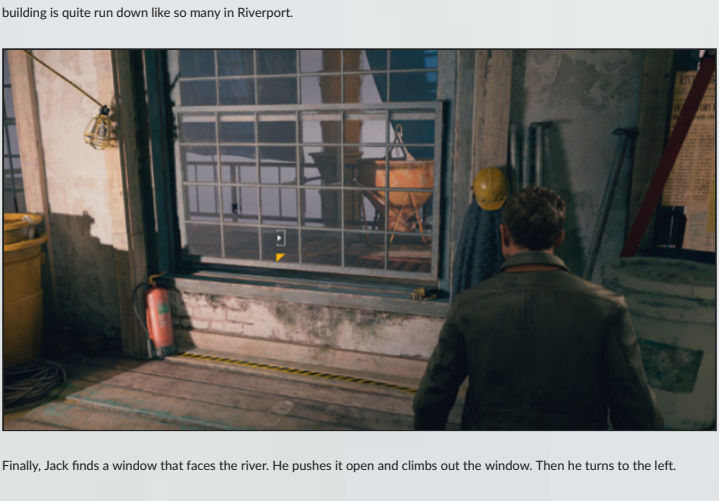
Looking around for things that might be helpful in his escape, Jack finds a radio on a workbench at the bottom of the first ramp.



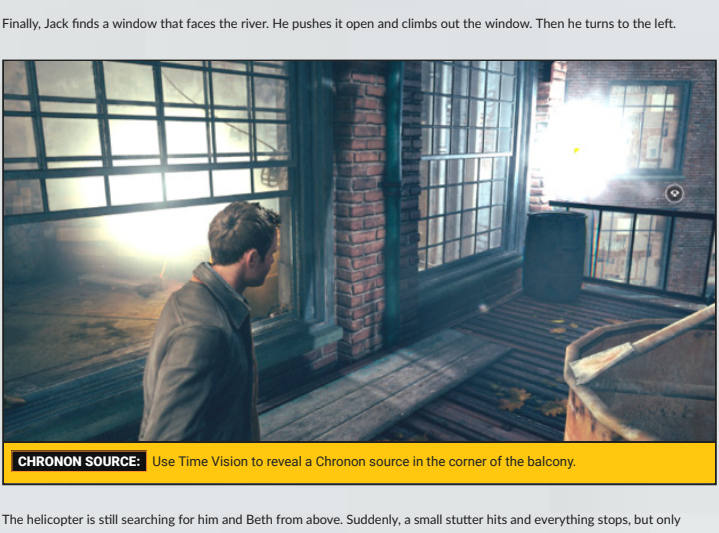
Jack must get to the ground floor. He finds another wooden ramp that leads him further down. From the outside, voices of angry civilians can be heard as they get pushed around by the Monarch forces. The scene here changes based on Junction choices.



This building's ground level is cluttered with building materials, palettes, barrels, and other storage-type equipment. This building is quite run down like so many in Riverport.

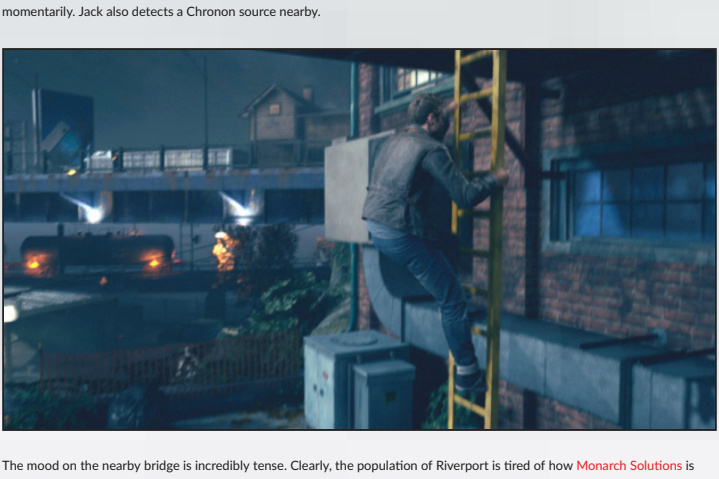


Finally, Jack finds a window that faces the river. He pushes it open and climbs out the window. Then he turns to the left.



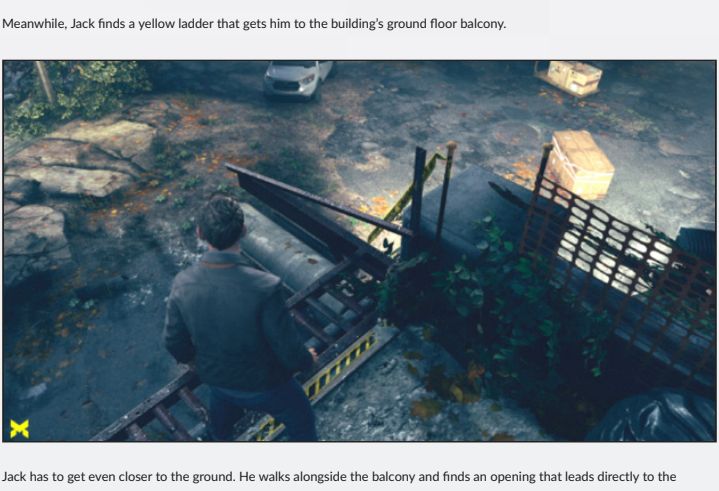
CHRONON SOURCE: Use Time Vision to reveal a Chronon source in the corner of the balcony.

The helicopter is still searching for him and Beth from above. Suddenly, a small stutter hits and everything stops, but only momentarily. Jack also detects a Chronon source nearby.



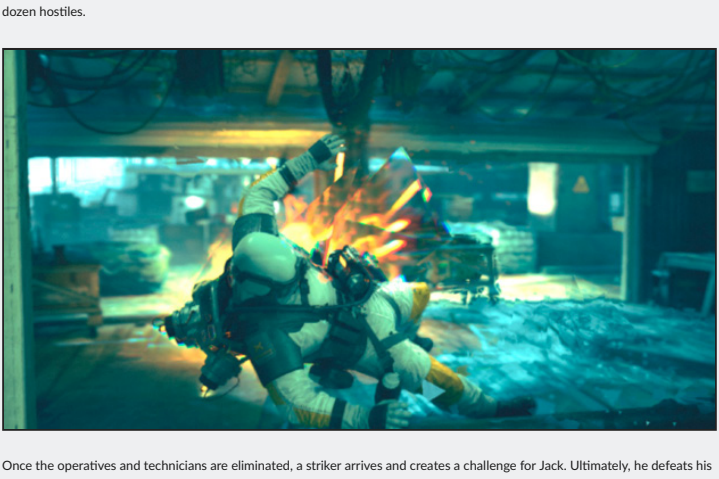
The mood on the nearby bridge is incredibly tense. Clearly, the population of Riverport is tired of how Monarch Solutions is treating them. Lots of yelling and screaming can be heard.

Meanwhile, Jack finds a yellow ladder that gets him to the building's ground floor balcony.



Jack has to get even closer to the ground. He walks alongside the balcony and finds an opening that leads directly to the riverbank. He risks a fairly steep jump, but lands safely on his feet.

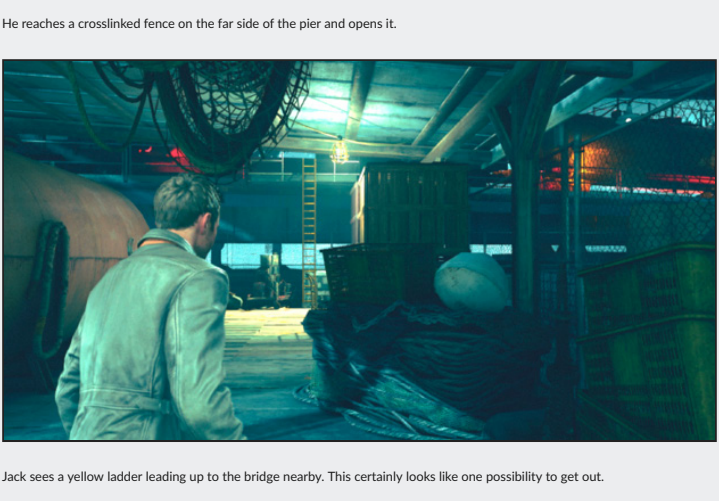
Jack gets spotted almost immediately, and several Monarch operatives are closing in on his position. He has to fight off about a dozen hostiles.



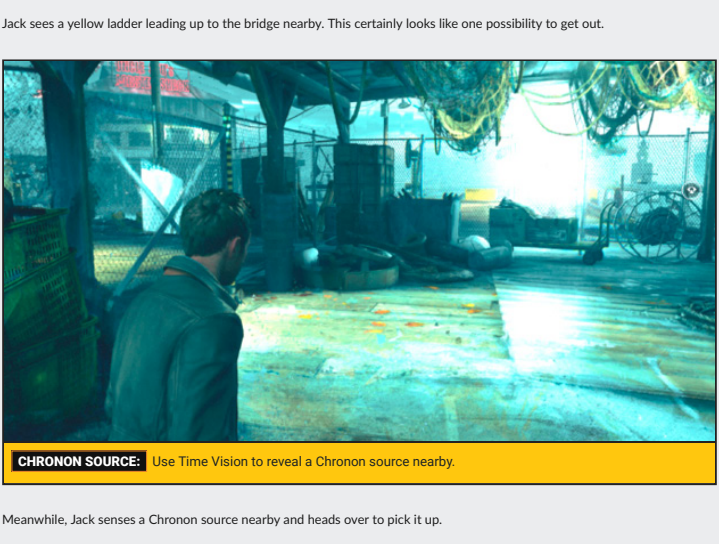
Once the operatives and technicians are eliminated, a striker arrives and creates a challenge for Jack. Ultimately, he defeats his foes, but he hears on the Monarch radio frequency that they have the pier on full lockdown.

There is no way Beth should take the risk to get him out. Dr. Amaral is too important. Jack promises to find another way across the bridge.

He reaches a crosslinked fence on the far side of the pier and opens it.

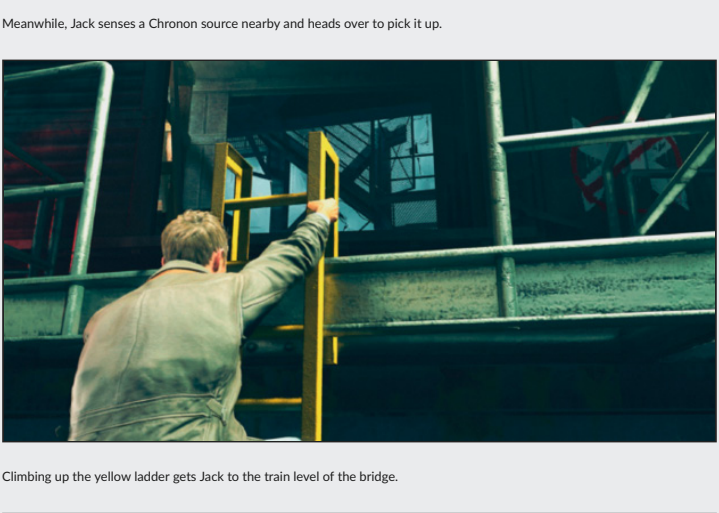


Jack sees a yellow ladder leading up to the bridge nearby. This certainly looks like one possibility to get out.

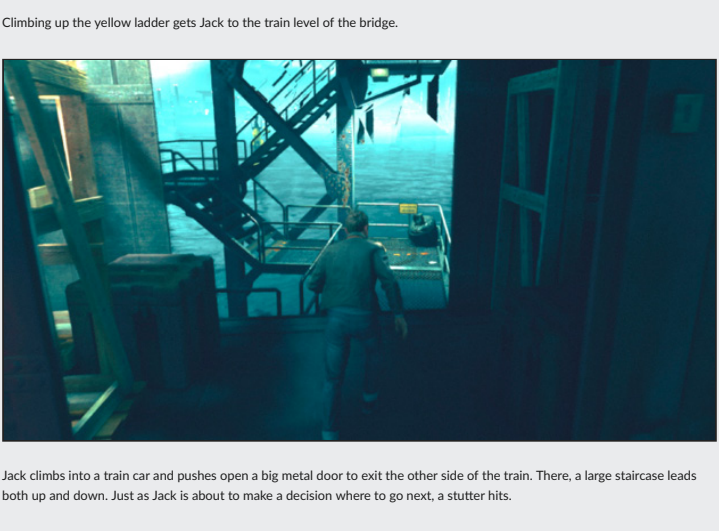


CHRONON SOURCE: Use Time Vision to reveal a Chronon source nearby.

Meanwhile, Jack senses a Chronon source nearby and heads over to pick it up.



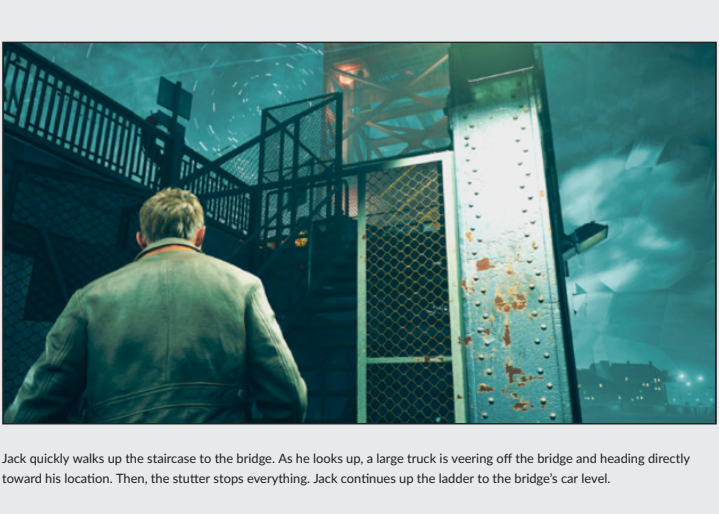
Climbing up the yellow ladder gets Jack to the train level of the bridge.



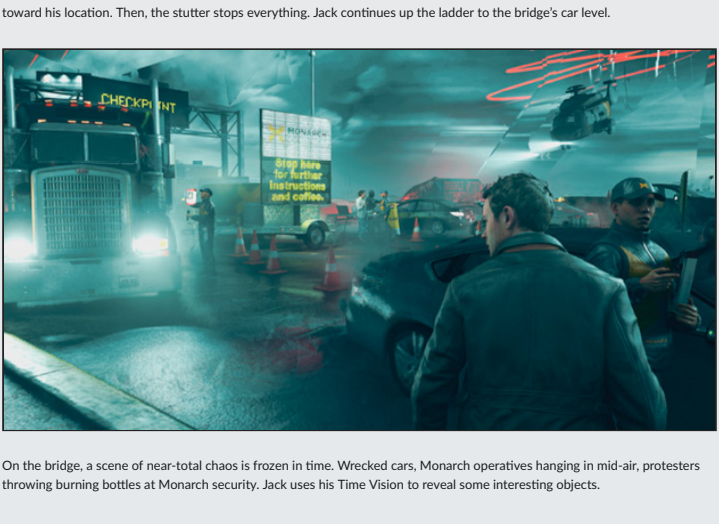
Jack climbs into a train car and pushes open a big metal door to exit the other side of the train. There, a large staircase leads both up and down. Just as Jack is about to make a decision where to go next, a stutter hits.

HINT:

Junction Differences! The scene here is different depending on your choice in [illegible]. PR: peaceful with security calmly interacting with civilians. Hardline: chaotic with civilians protesting and fighting back against security forces.

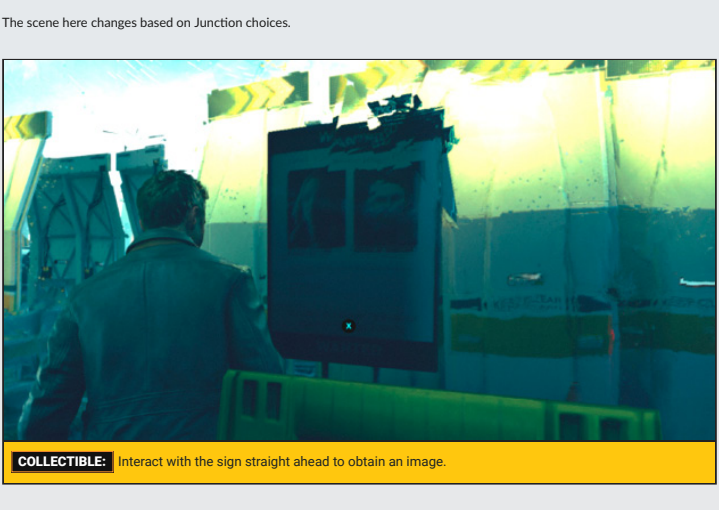


Jack quickly walks up the staircase to the bridge. As he looks up, a large truck is veering off the bridge and heading directly toward his location. Then, the stutter stops everything. Jack continues up the ladder to the bridge's car level.

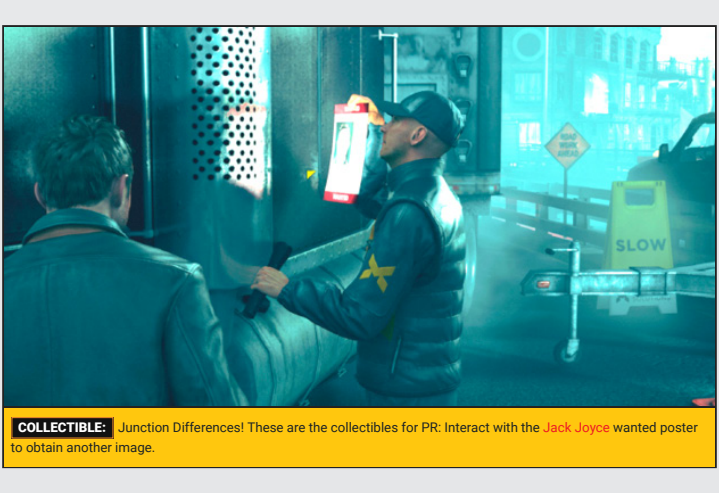


On the bridge, a scene of near-total chaos is frozen in time. Wrecked cars, Monarch operatives hanging in mid-air, protesters throwing burning bottles at Monarch security. Jack uses his Time Vision to reveal some interesting objects.

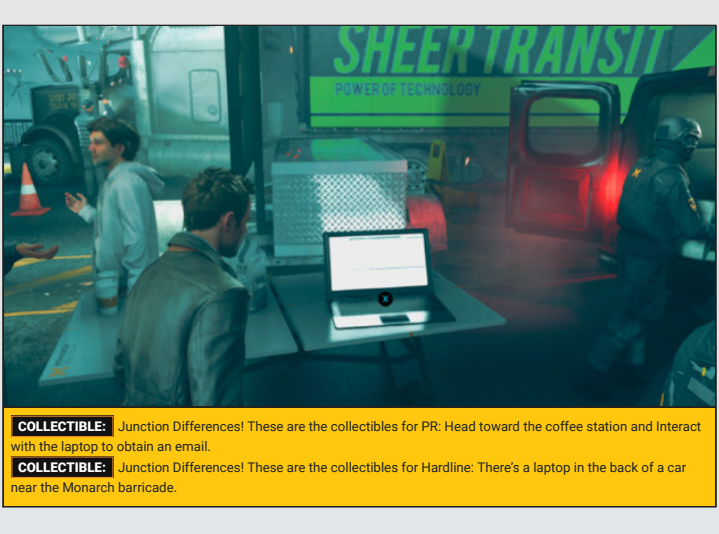
The scene here changes based on Junction choices.



COLLECTIBLE: Interact with the sign straight ahead to obtain an image.

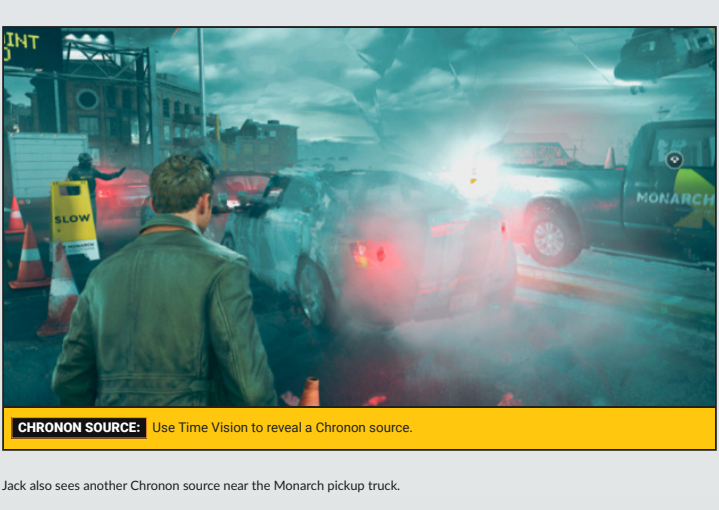


COLLECTIBLE: Junction Differences! These are the collectibles for PR: Interact with the Jack Joyce wanted poster to obtain another image.



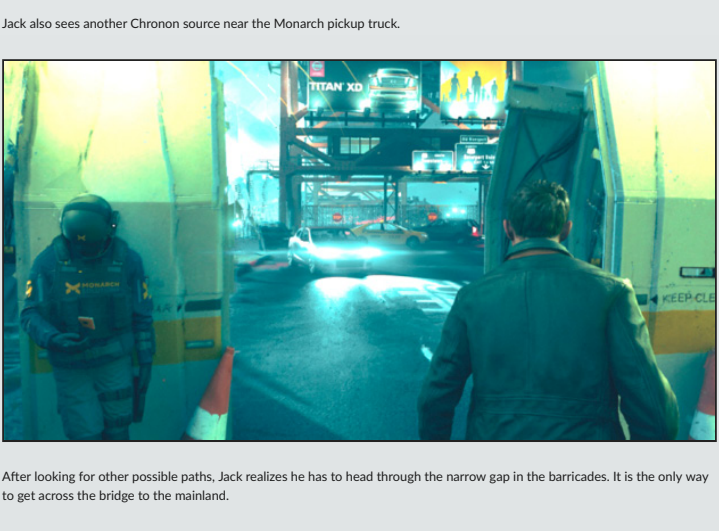
COLLECTIBLE: Junction Differences! These are the collectibles for PR: Head toward the coffee station and Interact with the laptop to obtain an email.

COLLECTIBLE: Junction Differences! These are the collectibles for Hardline: There's a laptop in the back of a car near the Monarch barricade.



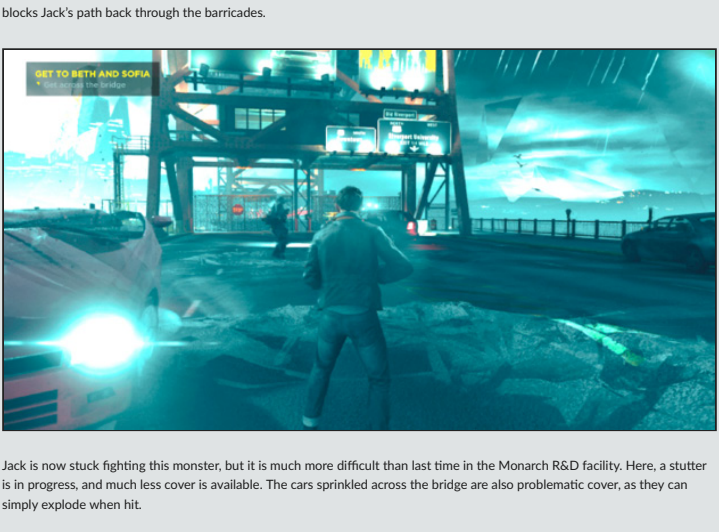
CHRONON SOURCE: Use Time Vision to reveal a Chronon source.

Jack also sees another Chronon source near the Monarch pickup truck.



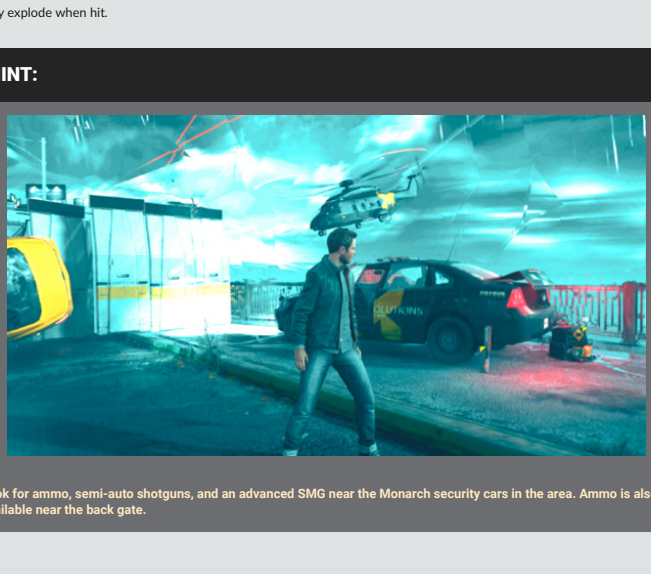
After looking for other possible paths, Jack realizes he has to head through the narrow gap in the barricades. It is the only way to get across the bridge to the mainland.

Jack cautiously walks through the gap in the barricades, anticipating danger. He hears the threat before he can see it, but suddenly the imposing figure of a Monarch Juggernaut is coming straight at him. The heavily armored fighting unit slams its arm against a taxicab, which comes flying toward Jack. He manages to duck and avoid the cab, but it lands in a position that blocks Jack's path back through the barricades.



Jack is now stuck fighting this monster, but it is much more difficult than last time in the Monarch R&D facility. Here, a stutter is in progress, and much less cover is available. The cars sprinkled across the bridge are also problematic cover, as they can simply explode when hit.

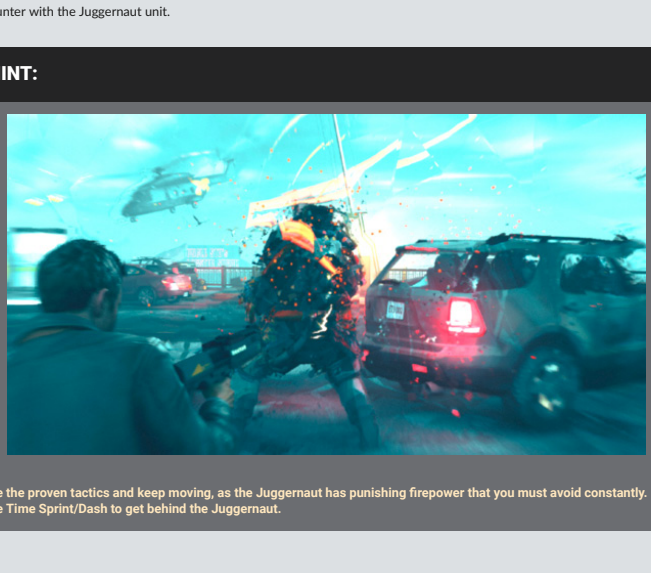
HINT:



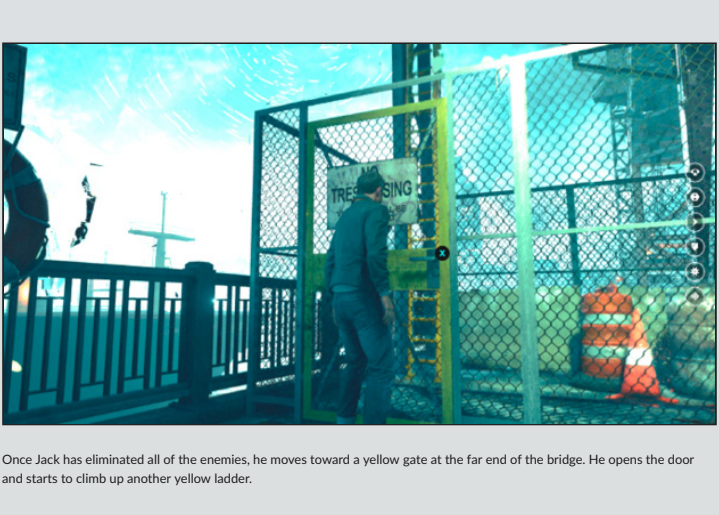
Look for ammo, semi-auto shotguns, and an advanced SMG near the Monarch security cars in the area. Ammo is also available near the back gate.

Several Monarch technician units are also deployed. Jack fights these enemies first in order to then focus on the challenging encounter with the Juggernaut unit.

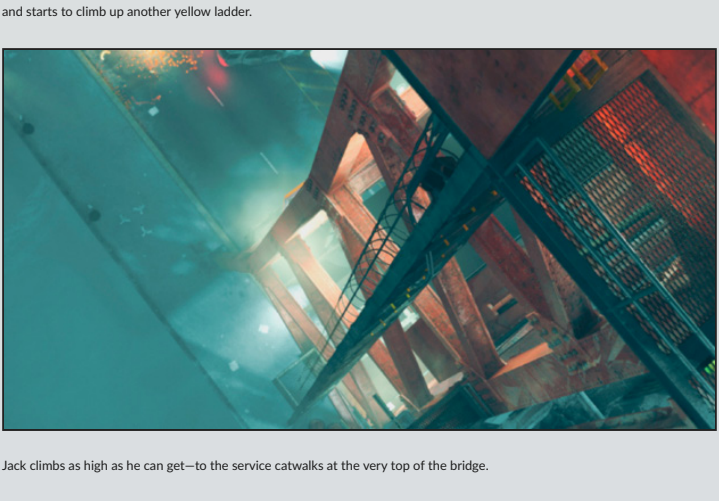
HINT:



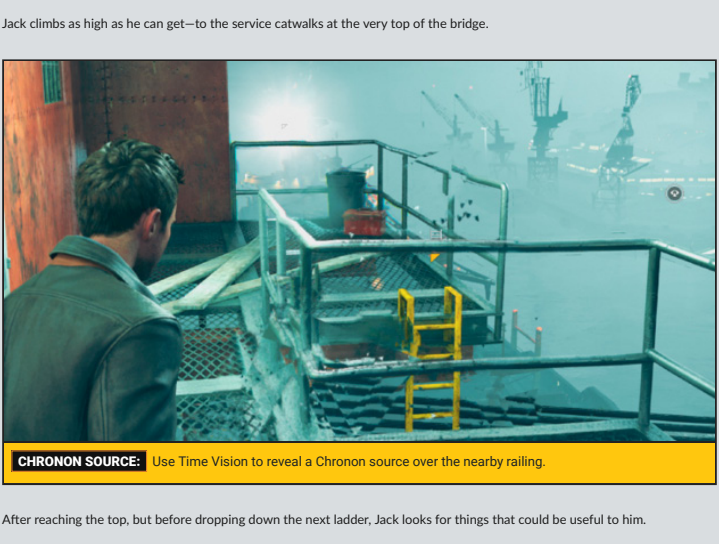
Use the proven tactics and keep moving, as the Juggernaut has punishing firepower that you must avoid constantly. Use Time Sprint/Dash to get behind the Juggernaut.



Once Jack has eliminated all of the enemies, he moves toward a yellow gate at the far end of the bridge. He opens the door and starts to climb up another yellow ladder.

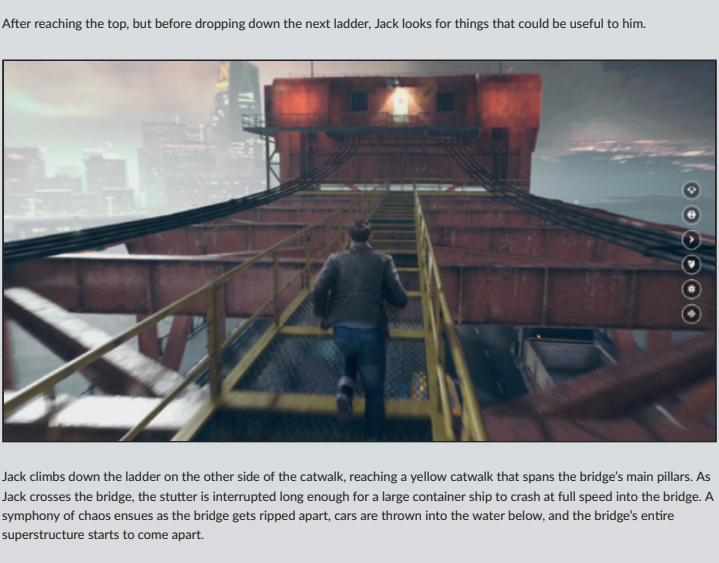


Jack climbs as high as he can get—to the service catwalks at the very top of the bridge.

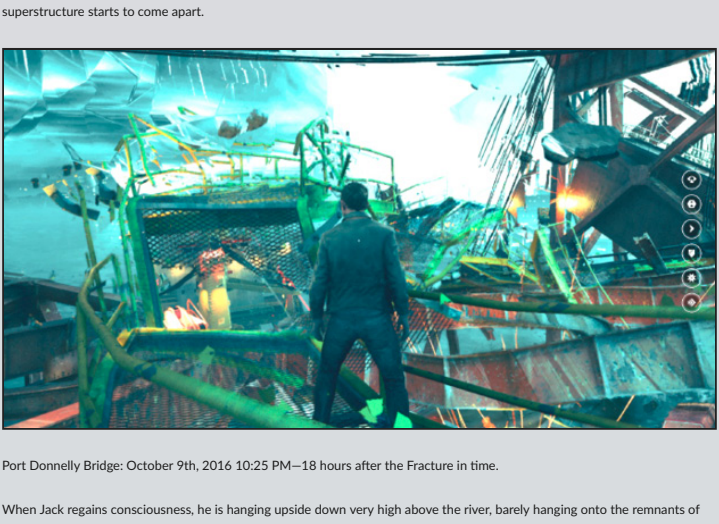


CHRONON SOURCE: Use Time Vision to reveal a Chronon source over the nearby railing.

After reaching the top, but before dropping down the next ladder, Jack looks for things that could be useful to him.

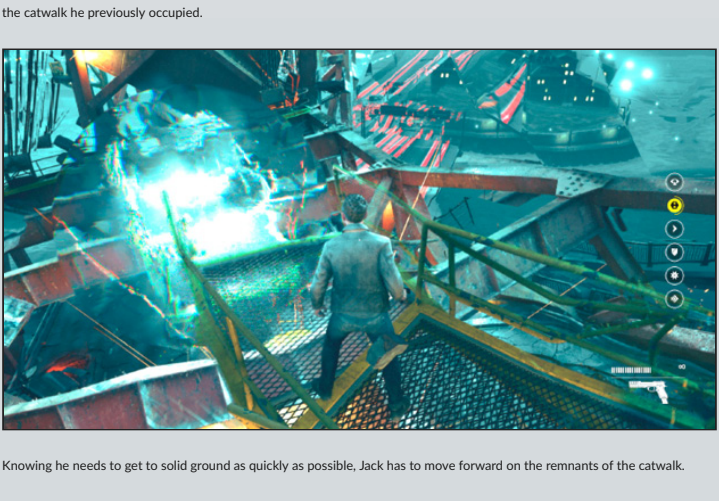


Jack climbs down the ladder on the other side of the catwalk, reaching a yellow catwalk that spans the bridge's main pillars. As Jack crosses the bridge, the stutter is interrupted long enough for a large container ship to crash at full speed into the bridge. A symphony of chaos ensues as the bridge gets ripped apart, cars are thrown into the water below, and the bridge's entire superstructure starts to come apart.



Port Donnelly Bridge: October 9th, 2016 10:25 PM—18 hours after the Fracture in time.

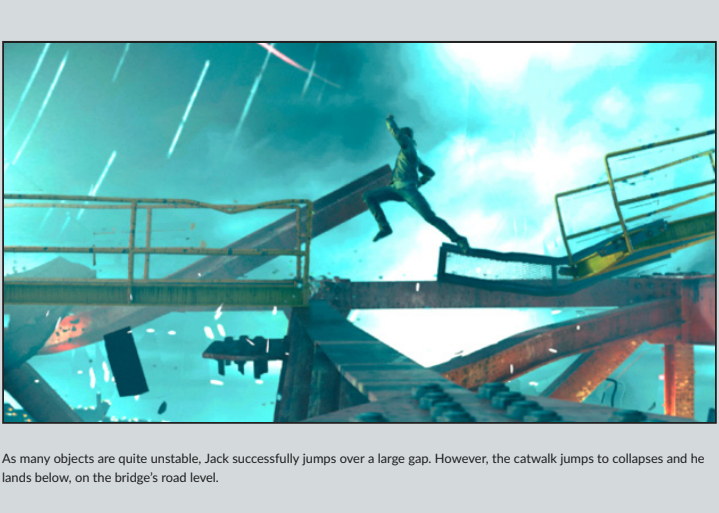
When Jack regains consciousness, he is hanging upside down very high above the river, barely hanging onto the remnants of the catwalk he previously occupied.



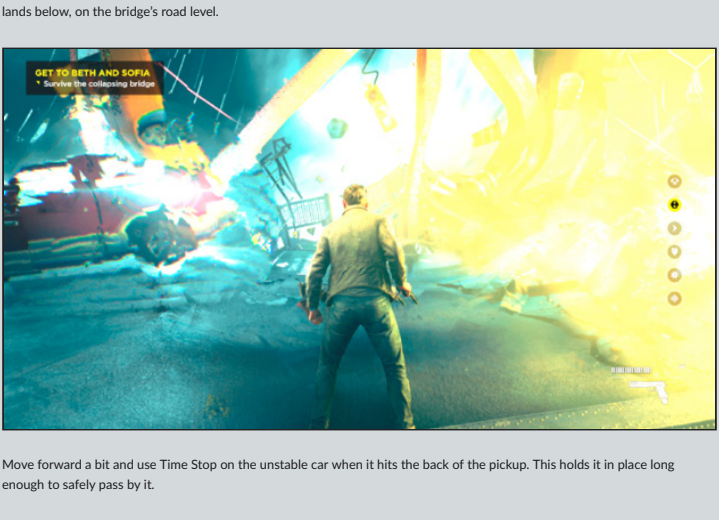
Knowing he needs to get to solid ground as quickly as possible, Jack has to move forward on the remnants of the catwalk.

HINT:

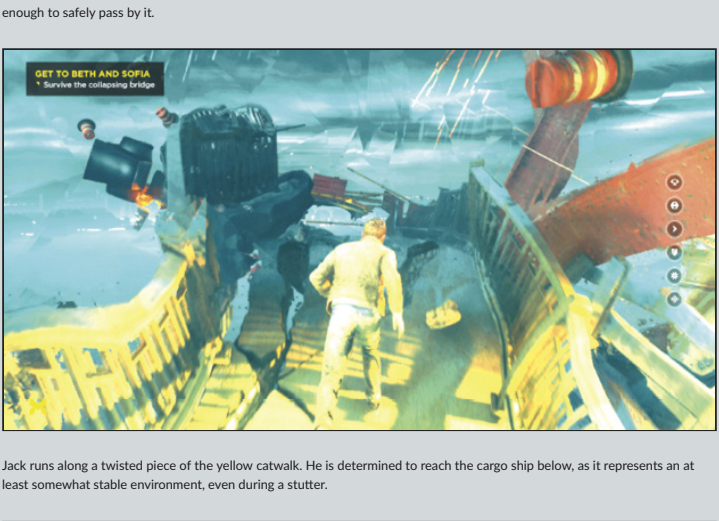
Move quickly—specifically when holding unstable objects in place using Time Stop or Time Shield—they won't hold long.



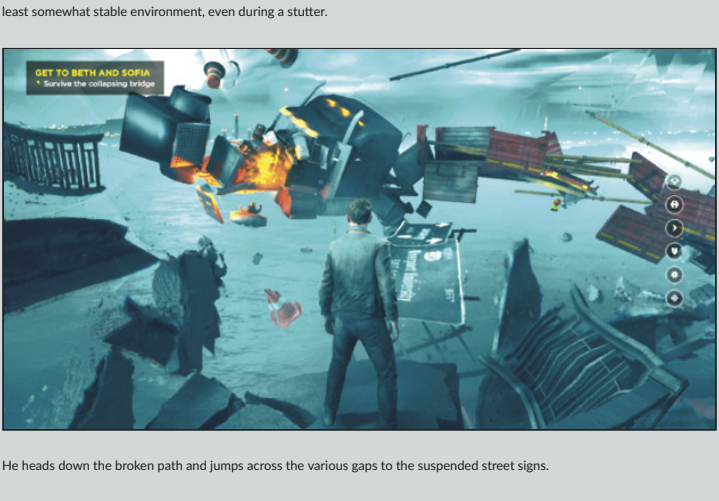
As many objects are quite unstable, Jack successfully jumps over a large gap. However, the catwalk jumps to collapses and he lands below, on the bridge's road level.



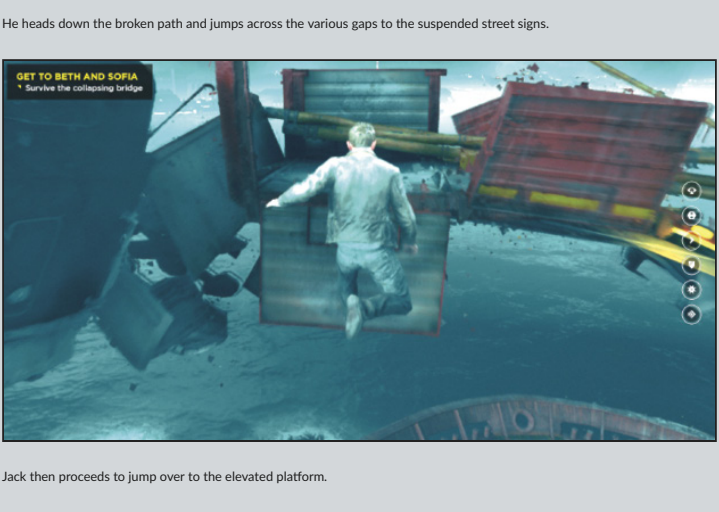
Move forward a bit and use Time Stop on the unstable car when it hits the back of the pickup. This holds it in place long enough to safely pass by it.



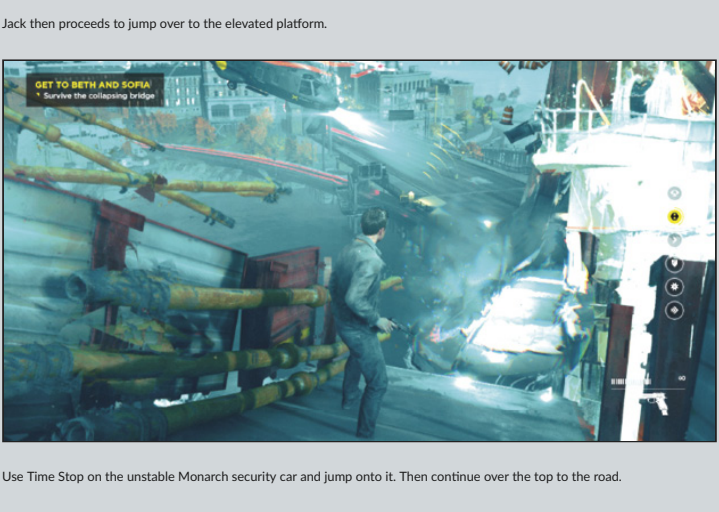
Jack runs along a twisted piece of the yellow catwalk. He is determined to reach the cargo ship below, as it represents an at least somewhat stable environment, even during a stutter.



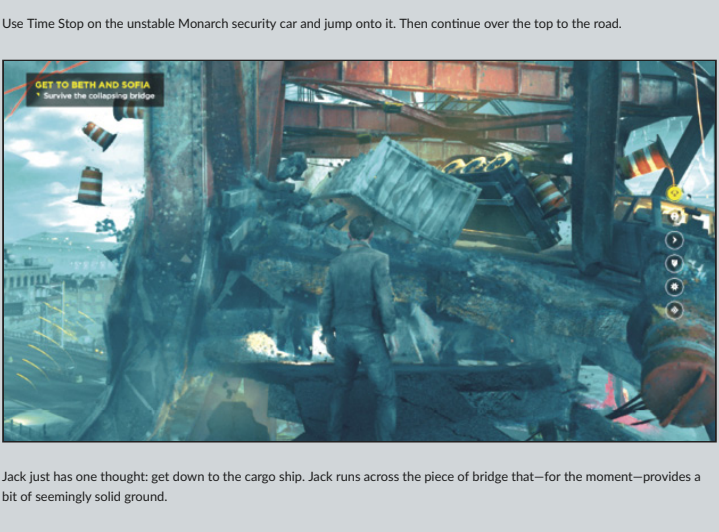
He heads down the broken path and jumps across the various gaps to the suspended street signs.



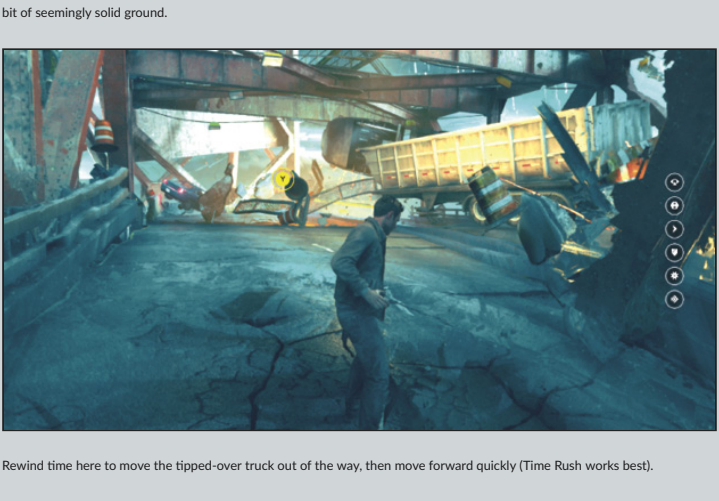
Jack then proceeds to jump over to the elevated platform.



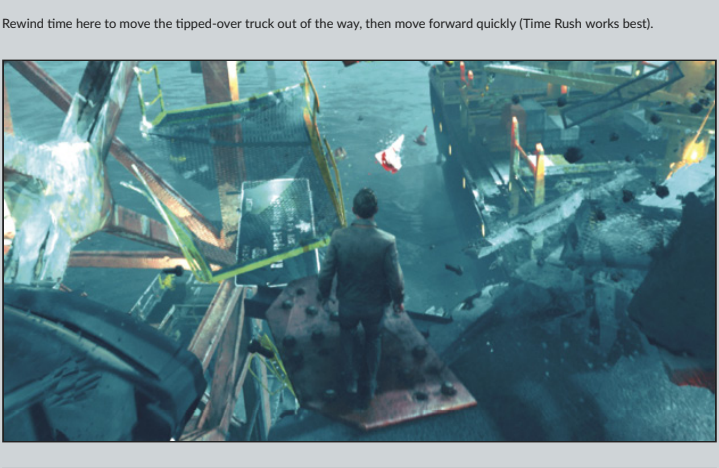
Use Time Stop on the unstable Monarch security car and jump onto it. Then continue over the top to the road.

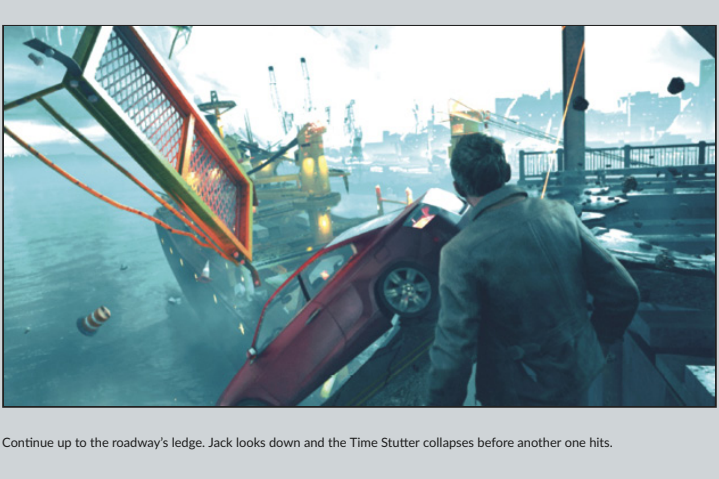


Jack just has one thought: get down to the cargo ship. Jack runs across the piece of bridge that—for the moment—provides a bit of seemingly solid ground.

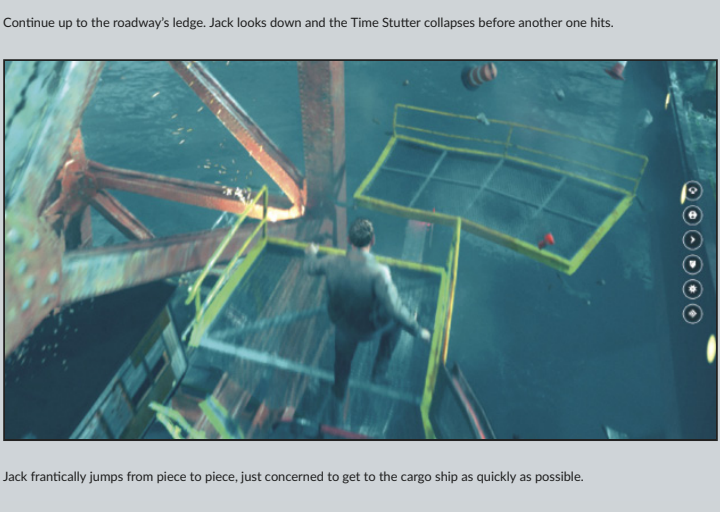


Rewind time here to move the tipped-over truck out of the way, then move forward quickly (Time Rush works best).

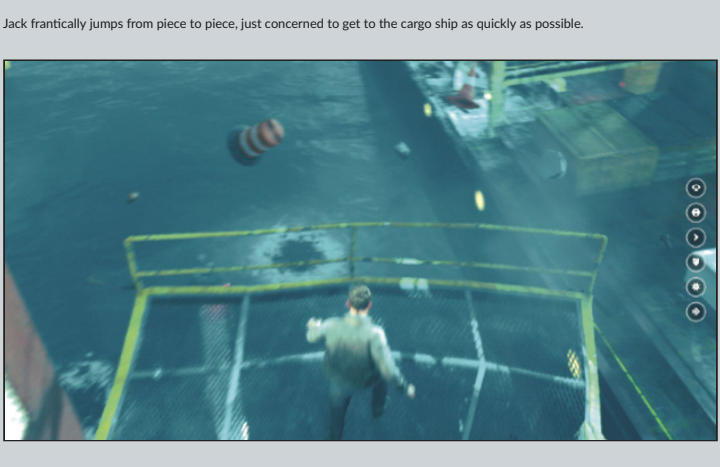


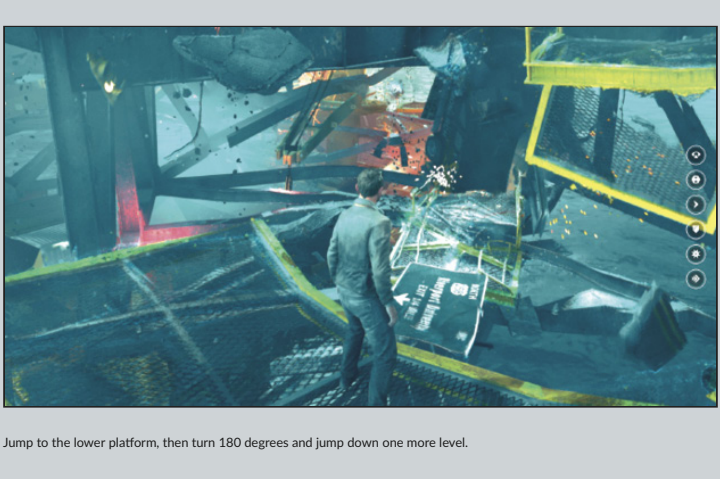


Continue up to the roadway's ledge. Jack looks down and the Time Stutter collapses before another one hits.

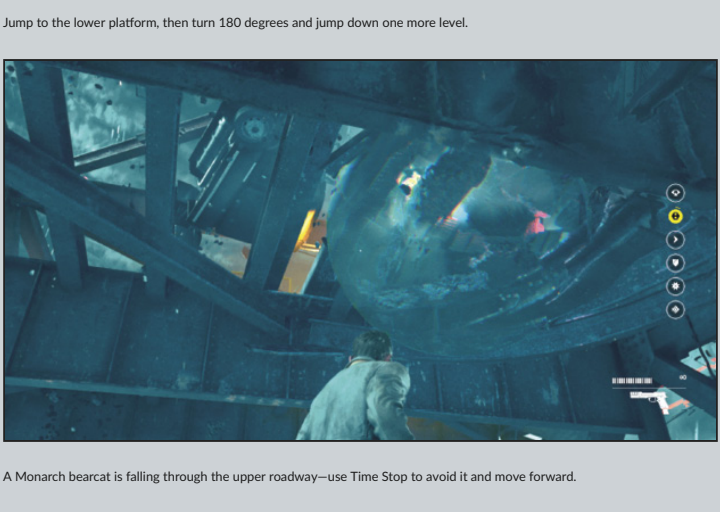


Jack frantically jumps from piece to piece, just concerned to get to the cargo ship as quickly as possible.

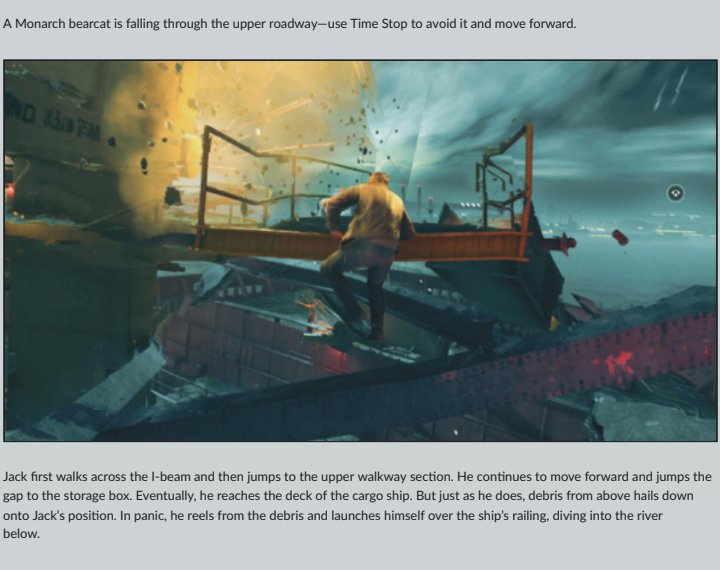




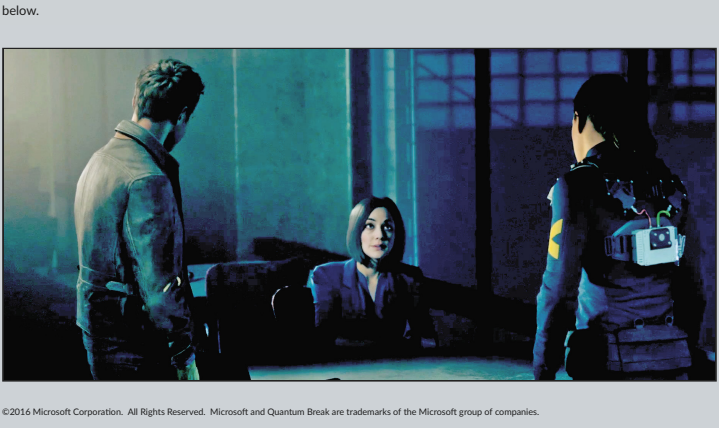
Jump to the lower platform, then turn 180 degrees and jump down one more level.

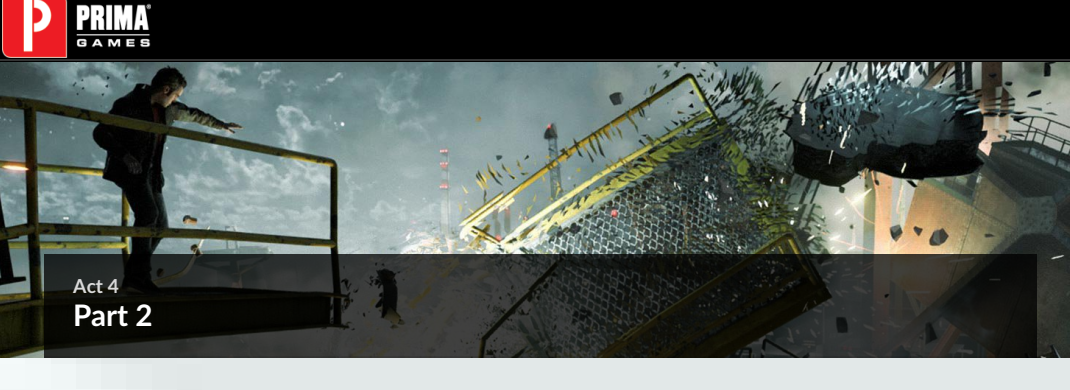


A Monarch bearcat is falling through the upper roadway—use Time Stop to avoid it and move forward.



Jack first walks across the I-beam and then jumps to the upper walkway section. He continues to move forward and jumps the gap to the storage box. Eventually, he reaches the deck of the cargo ship. But just as he does, debris from above hails down onto Jack's position. In panic, he reels from the debris and launches himself over the ship's railing, diving into the river below.





Act 4

Part 2

PREPARING THE TIME MACHINE

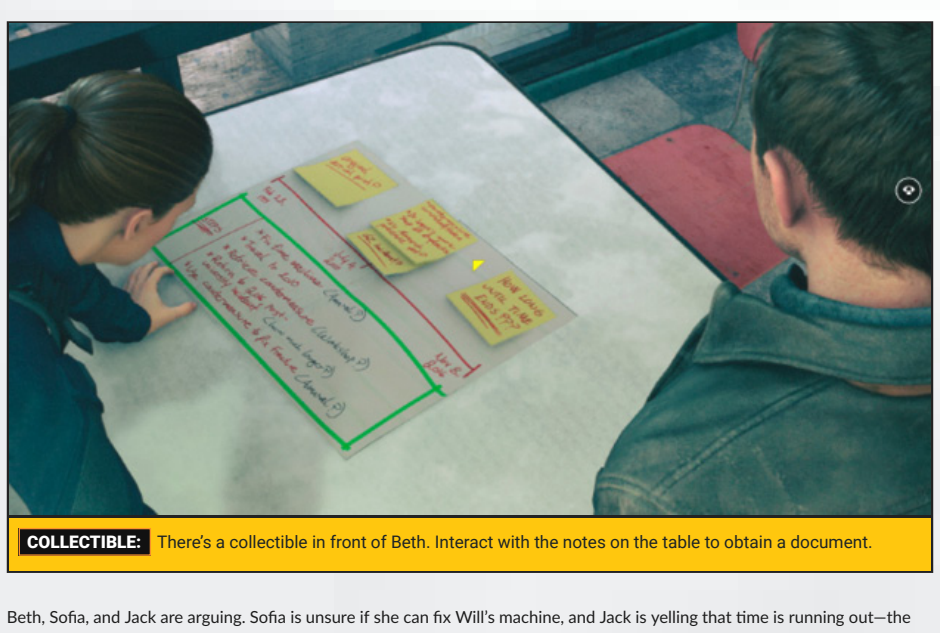
Back at the Bradbury Swimming Pool, Jack and Beth convince Dr. Amaral to help them repair the Time Machine. During the conversation, Jack accuses Amaral of hiding the information about the countermeasure. After Dr. Amaral agrees to help, Beth opens up to Jack. She reveals that she knows more about time travel than she's let on previously. She says that when she was just a little girl, she met a strange woman who told her how things would happen for her, and that she had an important mission. That strange woman, she says, was her. What's more, a piece of graffiti they discover in the swimming pool depicts that encounter between Beth and her younger self. Everything that her older self told her came to pass. Everything. Even when she tried to stop it.

Therefore, she says, she doesn't think Jack's plan to go back and change things will work. She doesn't believe they can change things. But William's message from 2010 was addressed to her. The countermeasure he built to fix the Fracture was stolen six years ago by parties unknown, but thanks to the Time Machine, they can go back and steal it right now. Somewhat shaken by all this, Jack agrees. He's still going to do all he can to save his brother, but getting the countermeasure makes sense to him.

With help from Dr. Amaral, they manage to get the Time Machine working. They are about to use it to travel to July 4, 2010. Beth enters the machine first, but at the last moment Jack realizes something is wrong: instead of being sent to the past, Beth is being sent to the future. Dr. Amaral has sabotaged things. She is loyal to Monarch, and she was hoping to get rid of them both.

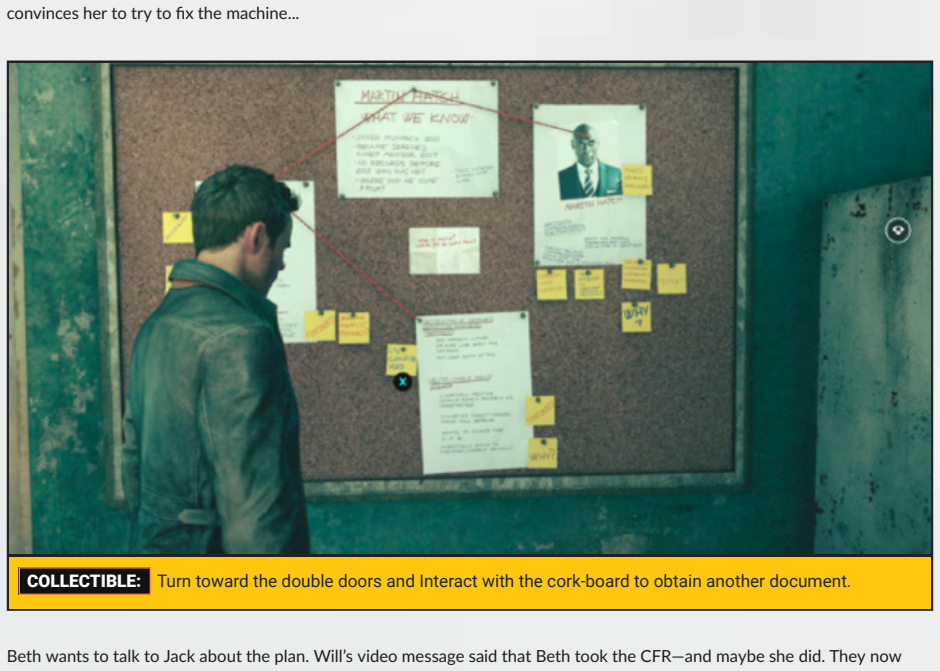
Not knowing what else to do, Jack decides that he can still try to follow through with the plan. Resetting the machine to July 4, 2010, he enters the machine and travels through time.

Chronon Sources	3
Intel	0
Collectibles	12
Quantum Ripples	1



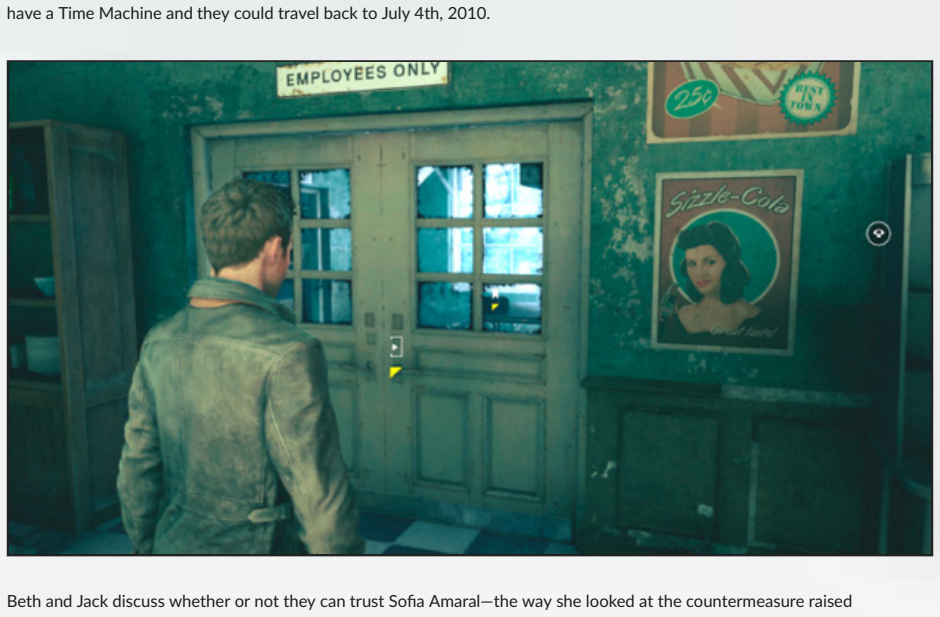
COLLECTIBLE: There's a collectible in front of Beth. Interact with the notes on the table to obtain a document.

Beth, Sofia, and Jack are arguing. Sofia is unsure if she can fix Will's machine, and Jack is yelling that time is running out—the Fracture is getting worse. Sofia points out that Paul has been to the end of time, that the outcome is not reversible. Beth convinces her to try to fix the machine...

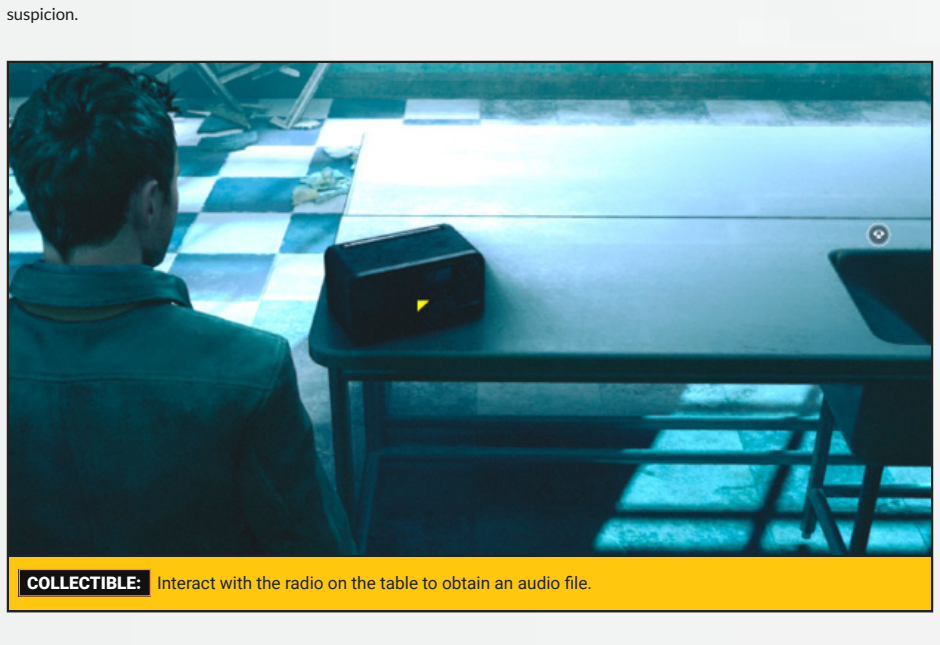


COLLECTIBLE: Turn toward the double doors and Interact with the cork-board to obtain another document.

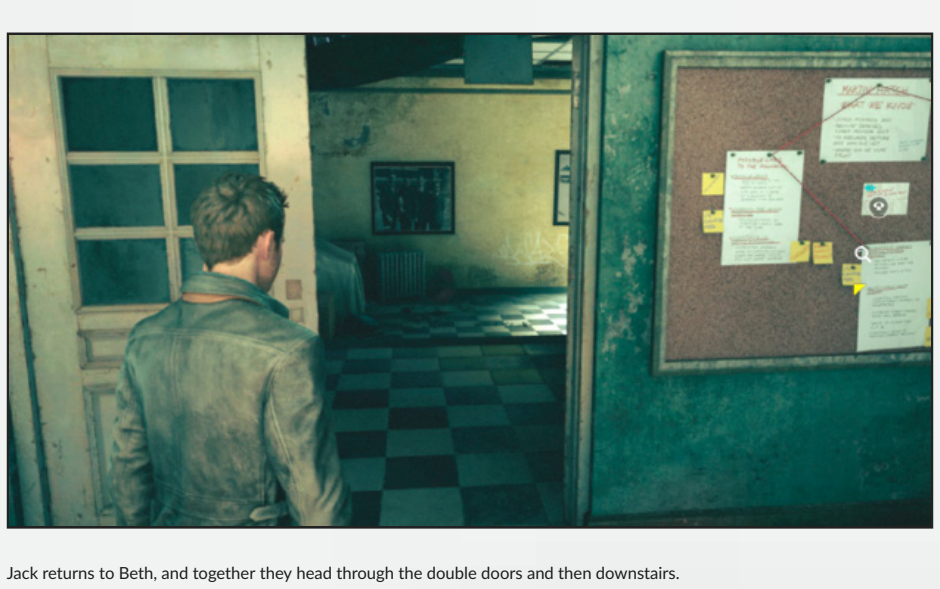
Beth wants to talk to Jack about the plan. Will's video message said that Beth took the CFR—and maybe she did. They now have a Time Machine and they could travel back to July 4th, 2010.



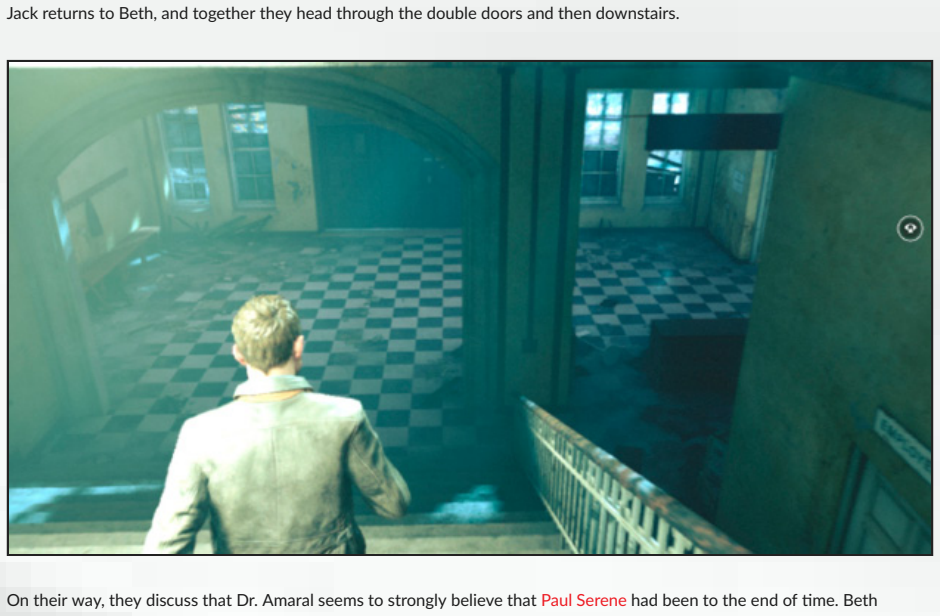
Beth and Jack discuss whether or not they can trust Sofia Amaral—the way she looked at the countermeasure raised suspicion.



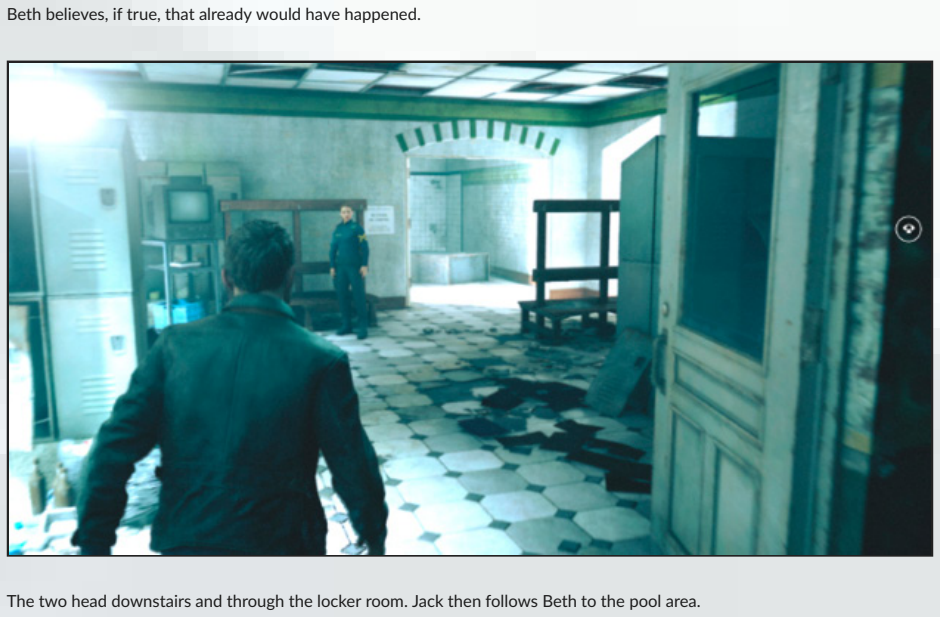
COLLECTIBLE: Interact with the radio on the table to obtain an audio file.



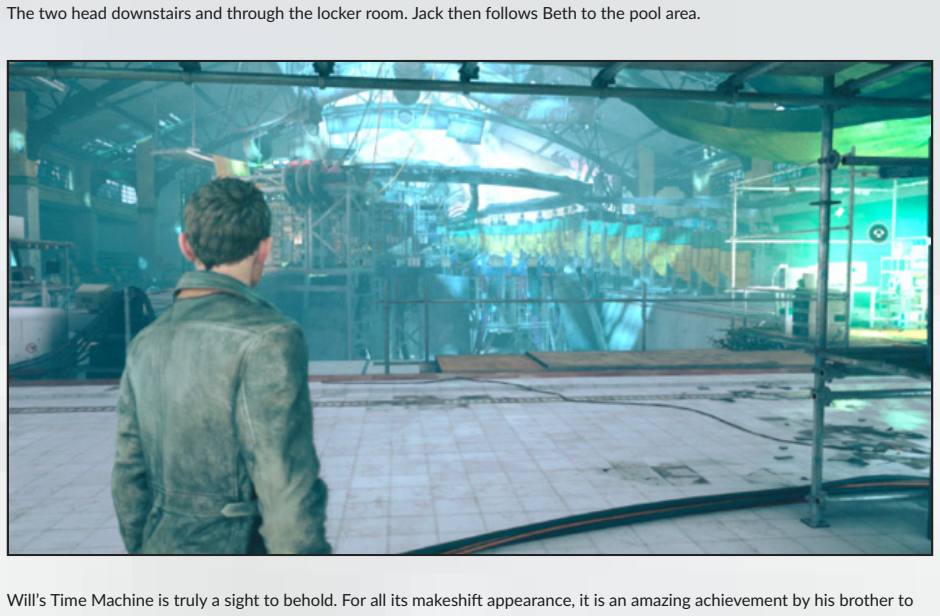
Jack returns to Beth, and together they head through the double doors and then downstairs.



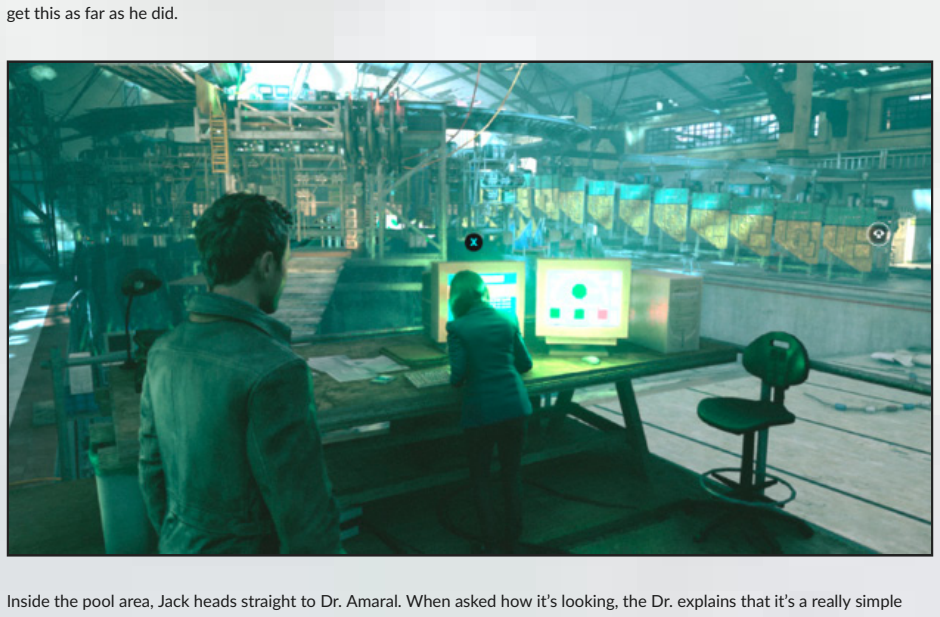
On their way, they discuss that Dr. Amaral seems to strongly believe that Paul Serene had been to the end of time. Beth doesn't believe this would be possible, because otherwise trying to prevent it would be pointless. Jack wonders why that is and Beth believes, if true, that already would have happened.



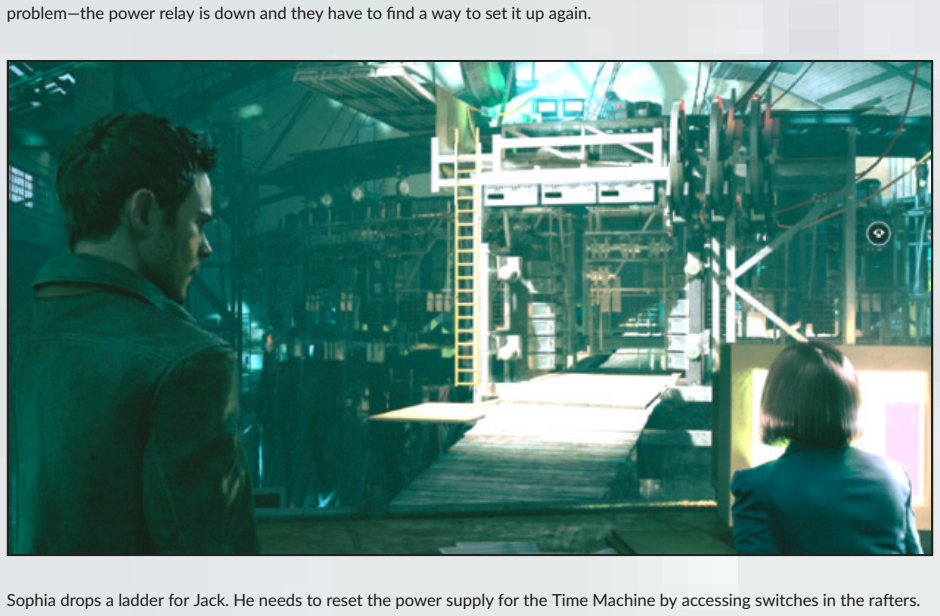
The two head downstairs and through the locker room. Jack then follows Beth to the pool area.



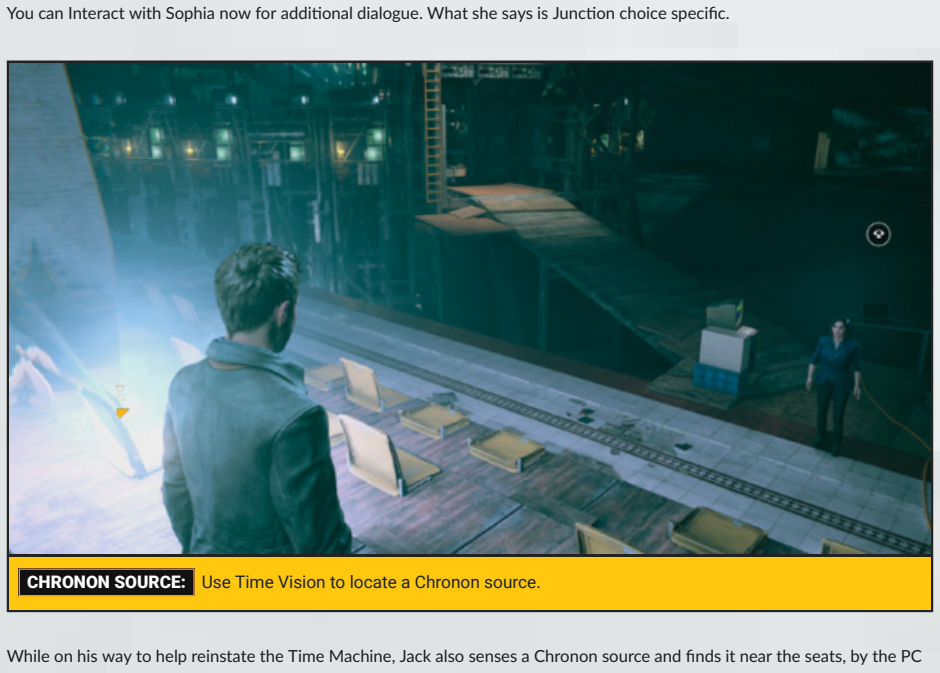
Will's Time Machine is truly a sight to behold. For all its makeshift appearance, it is an amazing achievement by his brother to get this as far as he did.



Inside the pool area, Jack heads straight to Dr. Amaral. When asked how it's looking, the Dr. explains that it's a really simple problem—the power relay is down and they have to find a way to set it up again.

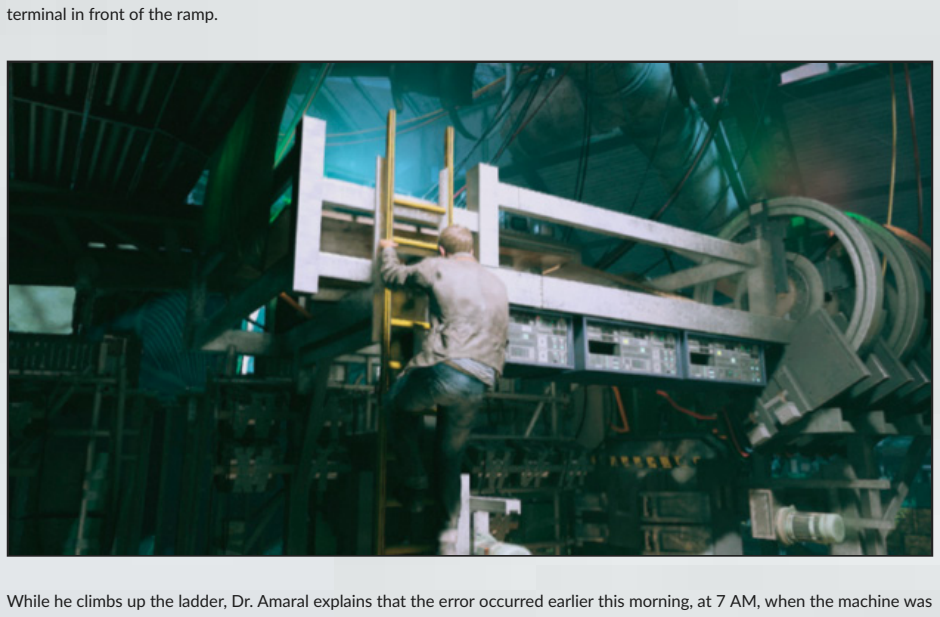


Sophia drops a ladder for Jack. He needs to reset the power supply for the Time Machine by accessing switches in the rafters. You can Interact with Sophia now for additional dialogue. What she says is Junction choice specific.

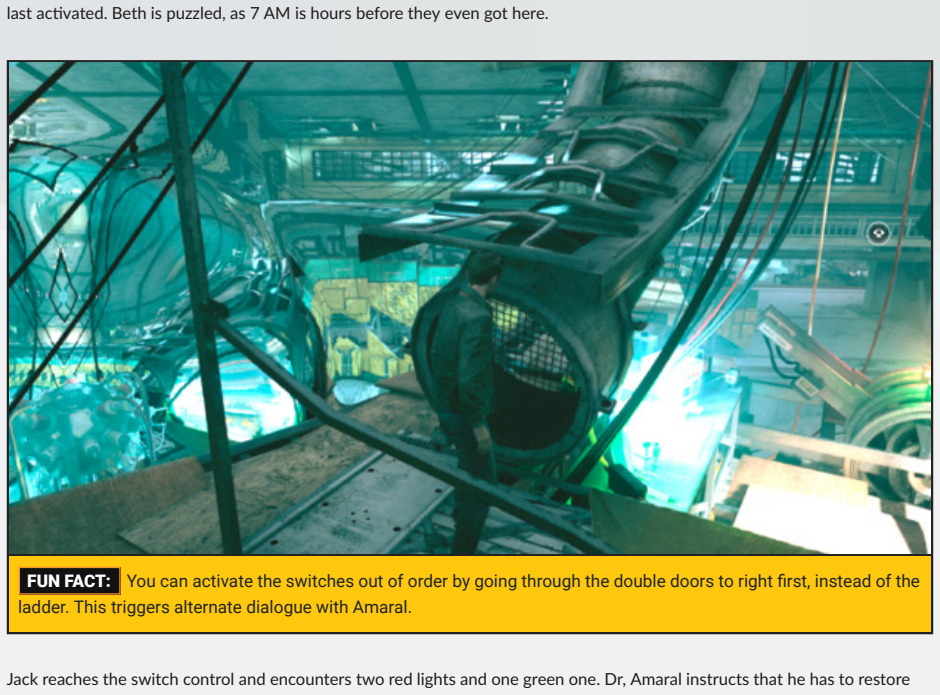


CHRONON SOURCE: Use Time Vision to locate a Chronon source.

While on his way to help reinstate the Time Machine, Jack also senses a Chronon source and finds it near the seats, by the PC terminal in front of the ramp.

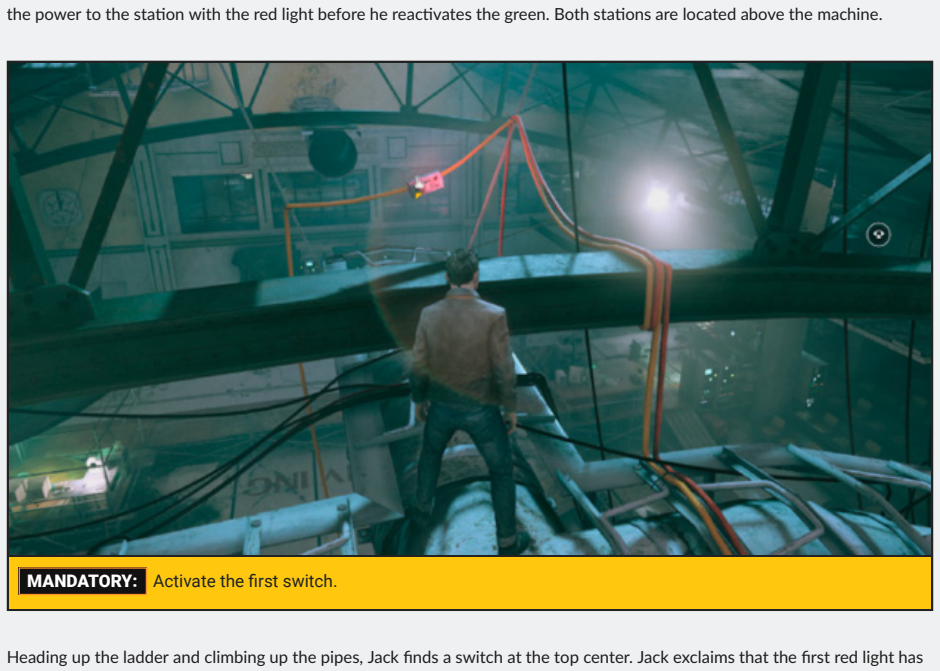


While he climbs up the ladder, Dr. Amaral explains that the error occurred earlier this morning, at 7 AM, when the machine was last activated. Beth is puzzled, as 7 AM is hours before they even got here.



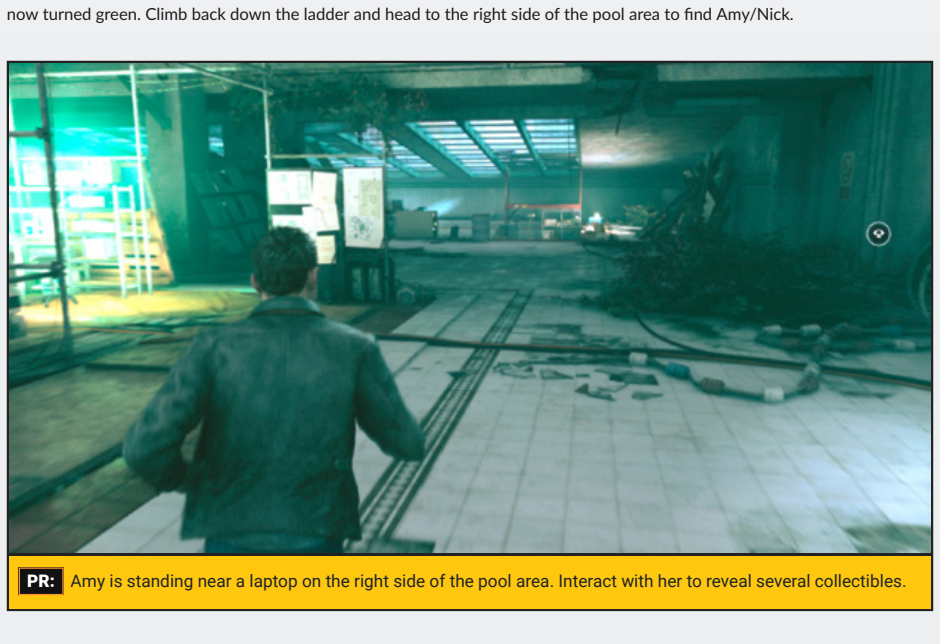
FUN FACT: You can activate the switches out of order by going through the double doors to right first, instead of the ladder. This triggers alternate dialogue with Amaral.

Jack reaches the switch control and encounters two red lights and one green one. Dr. Amaral instructs that he has to restore the power to the station with the red light before he reactivates the green. Both stations are located above the machine.



MANDATORY: Activate the first switch.

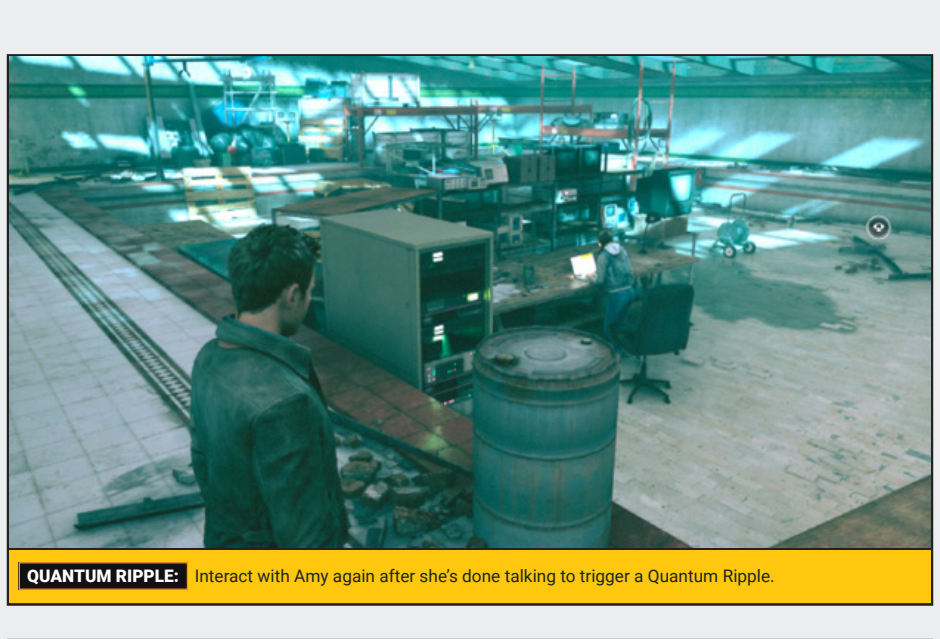
Heading up the ladder and climbing up the pipes, Jack finds a switch at the top center. Jack exclaims that the first red light has now turned green. Climb back down the ladder and head to the right side of the pool area to find Amy/Nick.



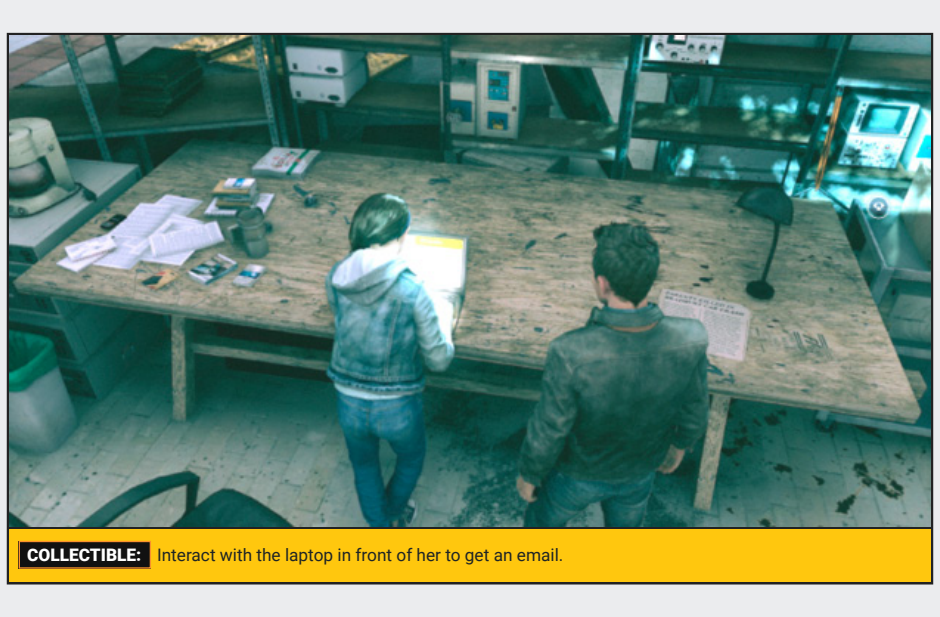
PR: Amy is standing near a laptop on the right side of the pool area. Interact with her to reveal several collectibles.

HINT:

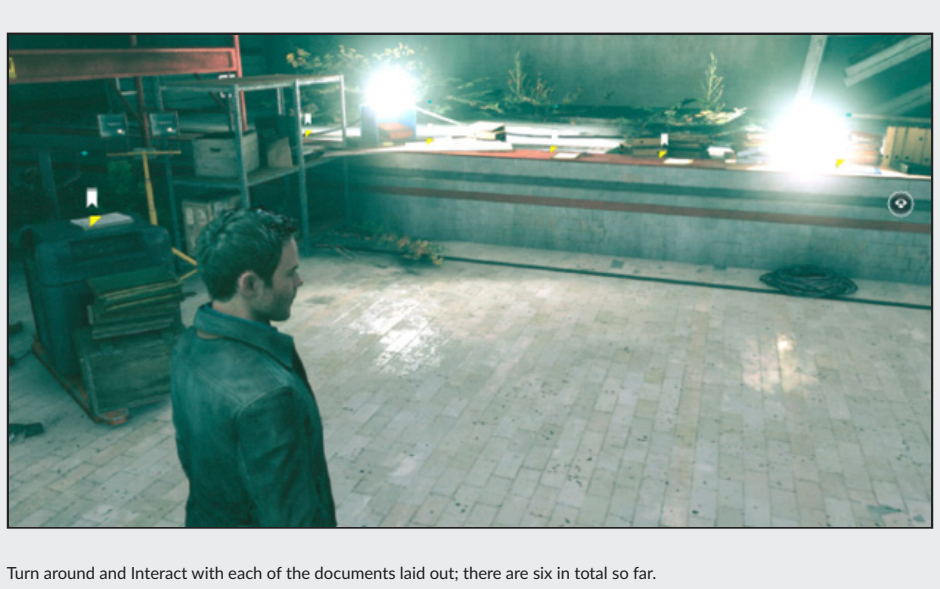
Junction Differences!



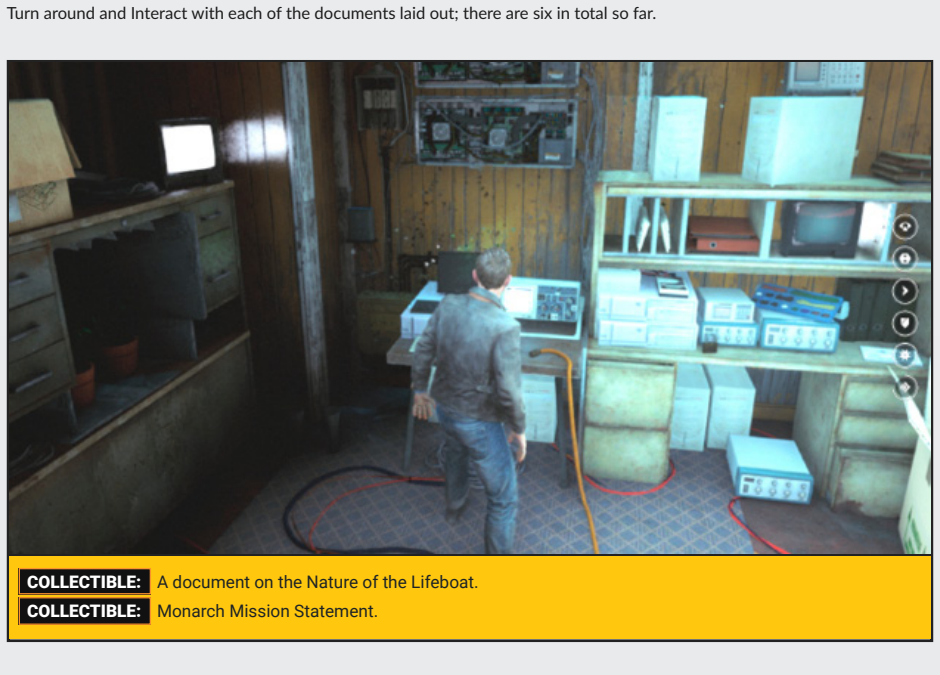
QUANTUM RIPPLE: Interact with Amy again after she's done talking to trigger a Quantum Ripple.



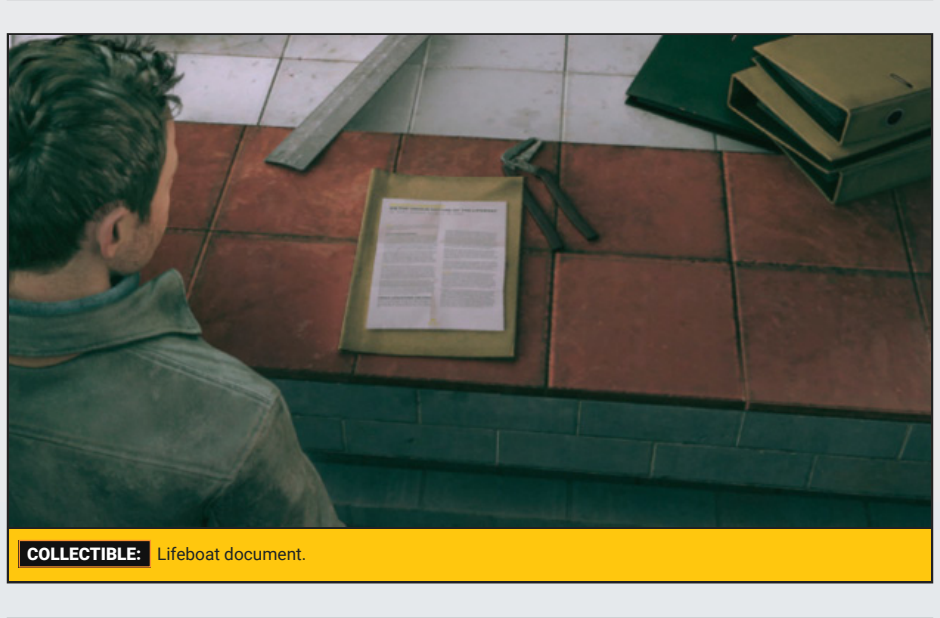
COLLECTIBLE: Interact with the laptop in front of her to get an email.



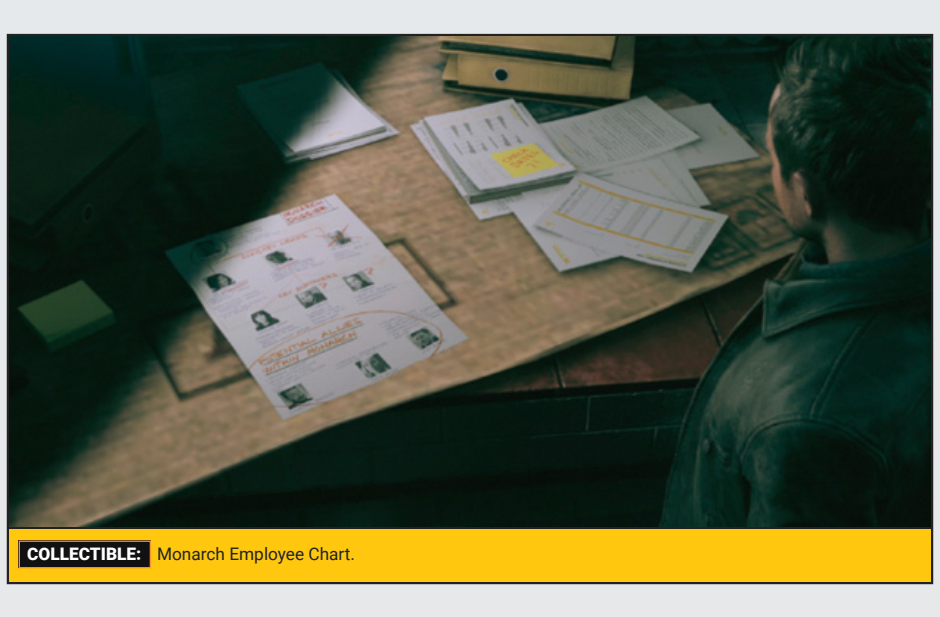
Turn around and Interact with each of the documents laid out; there are six in total so far.



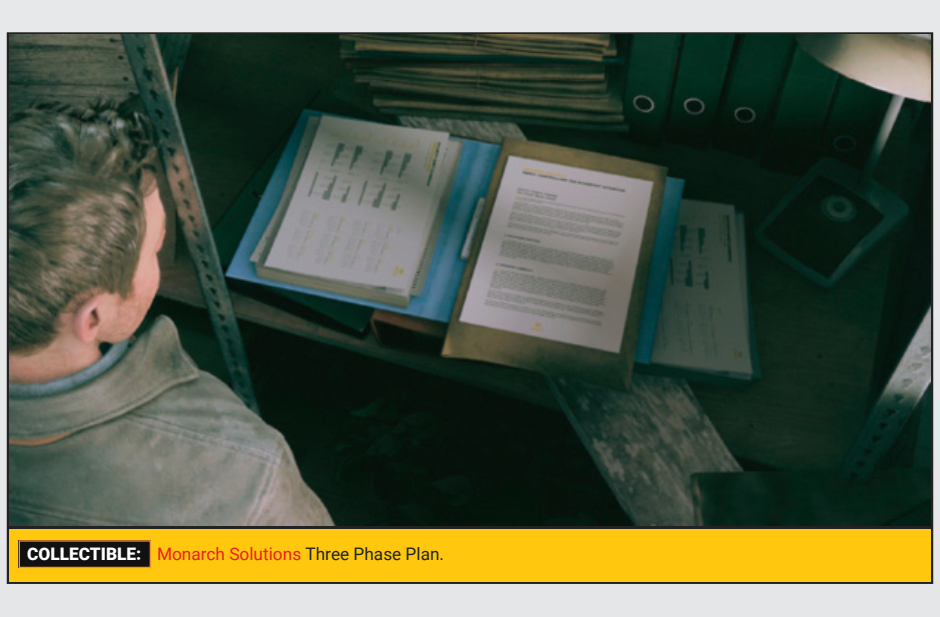
COLLECTIBLE: A document on the Nature of the Lifeboat.
COLLECTIBLE: Monarch Mission Statement.



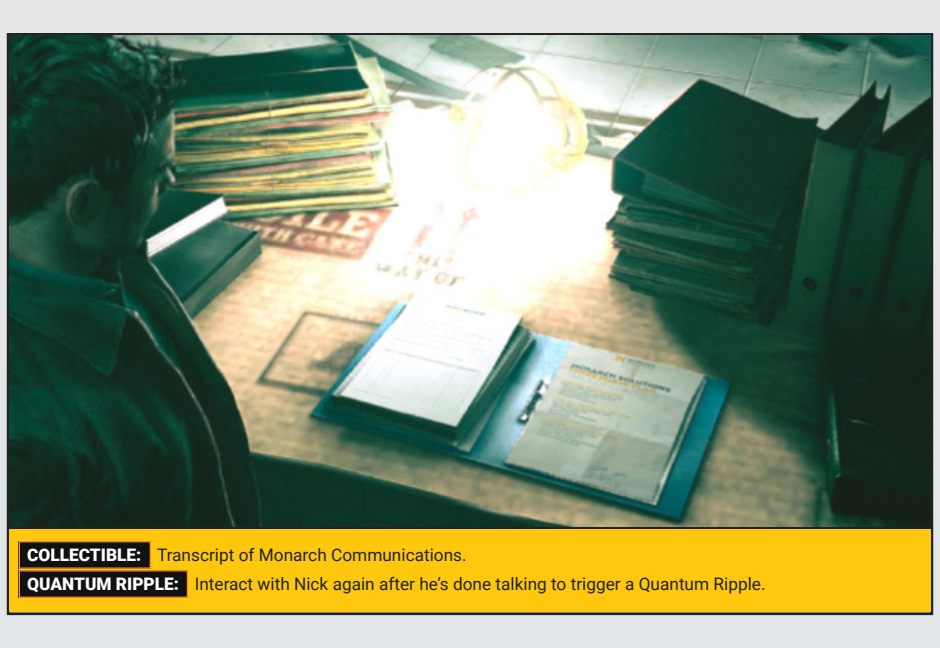
COLLECTIBLE: Lifeboat document.



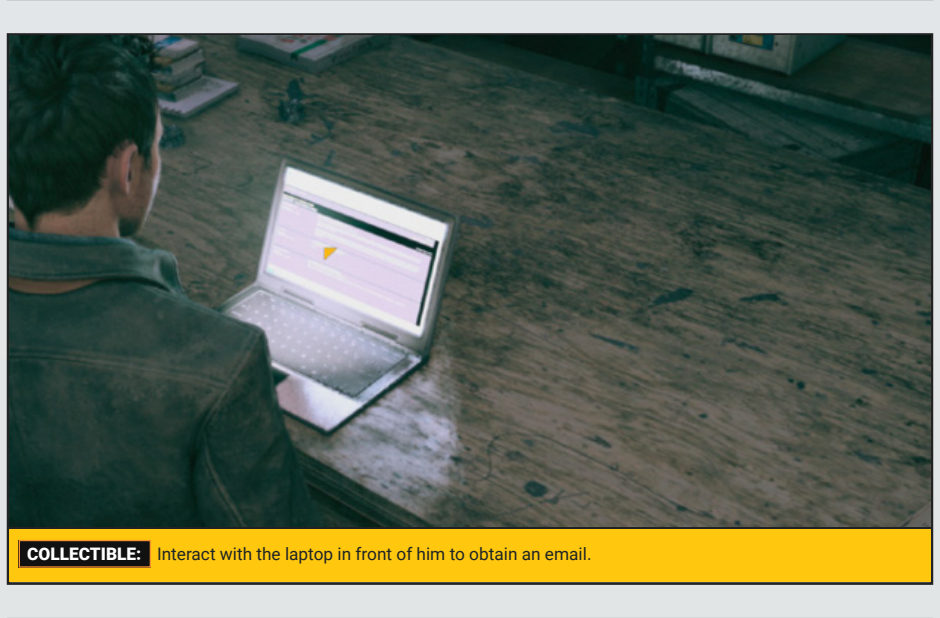
COLLECTIBLE: Monarch Employee Chart.



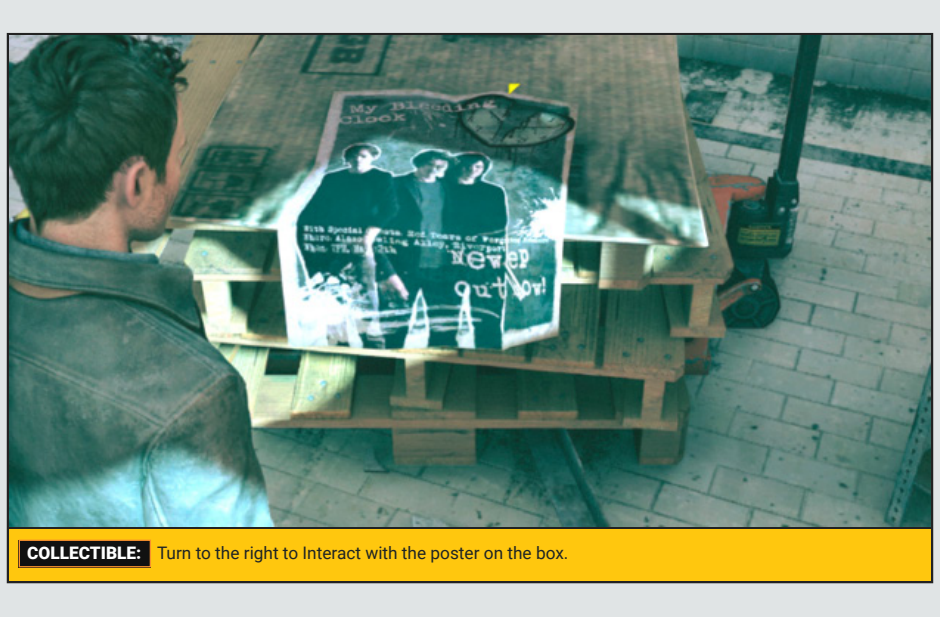
COLLECTIBLE: Monarch Solutions Three Phase Plan.



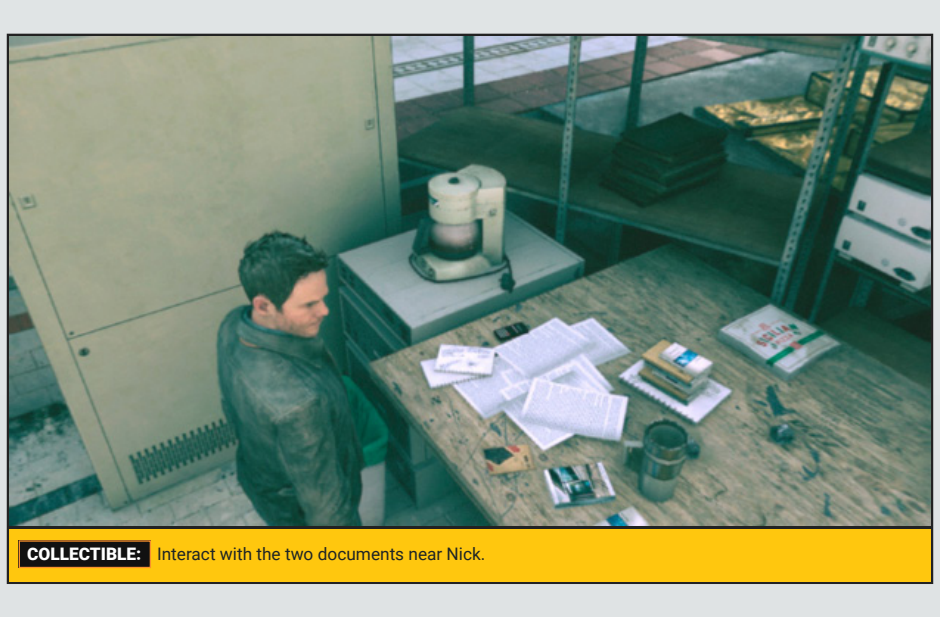
COLLECTIBLE: Transcript of Monarch Communications.
QUANTUM RIPPLE: Interact with Nick again after he's done talking to trigger a Quantum Ripple.



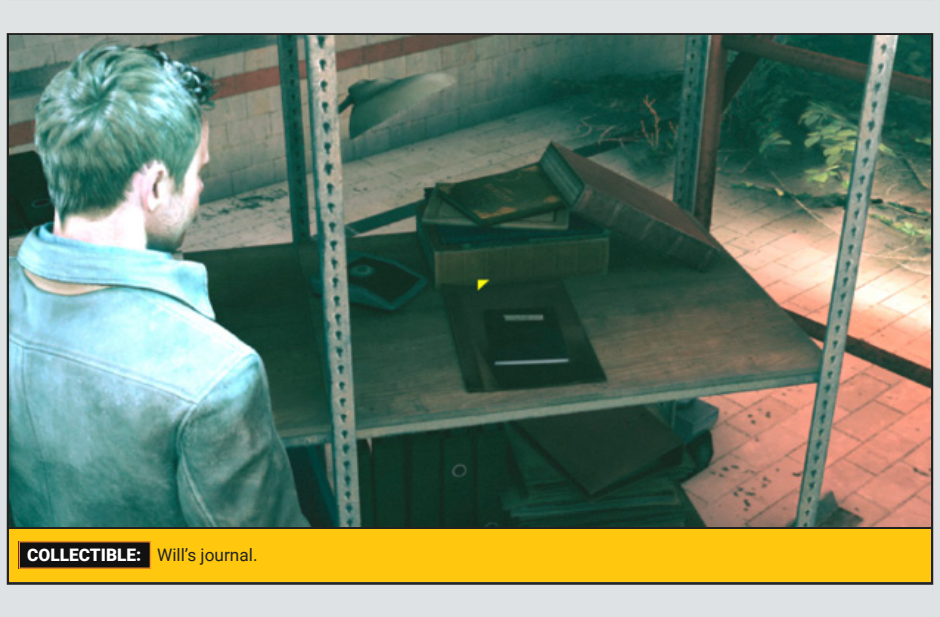
COLLECTIBLE: Interact with the laptop in front of him to obtain an email.



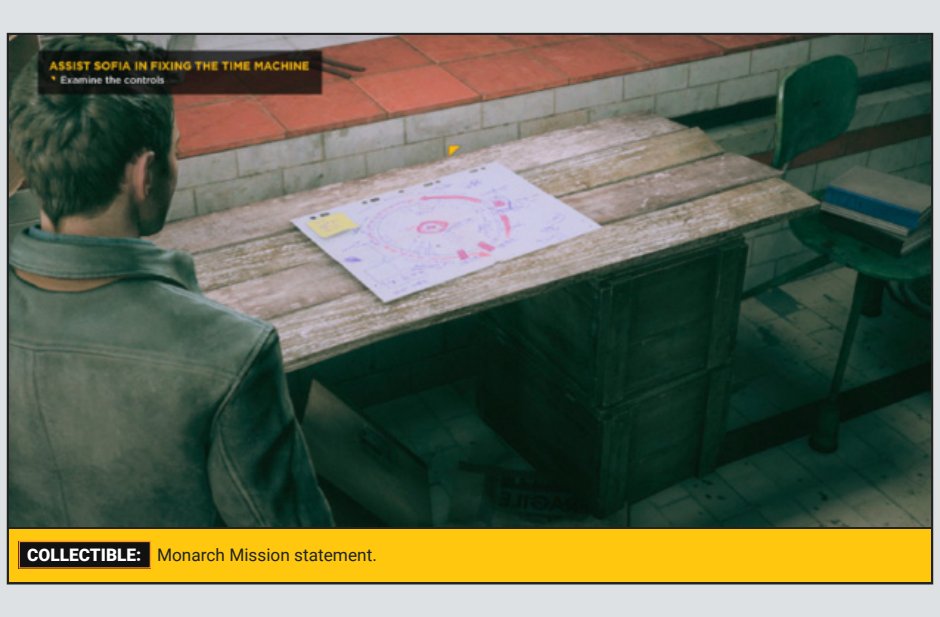
COLLECTIBLE: Turn to the right to Interact with the poster on the box.



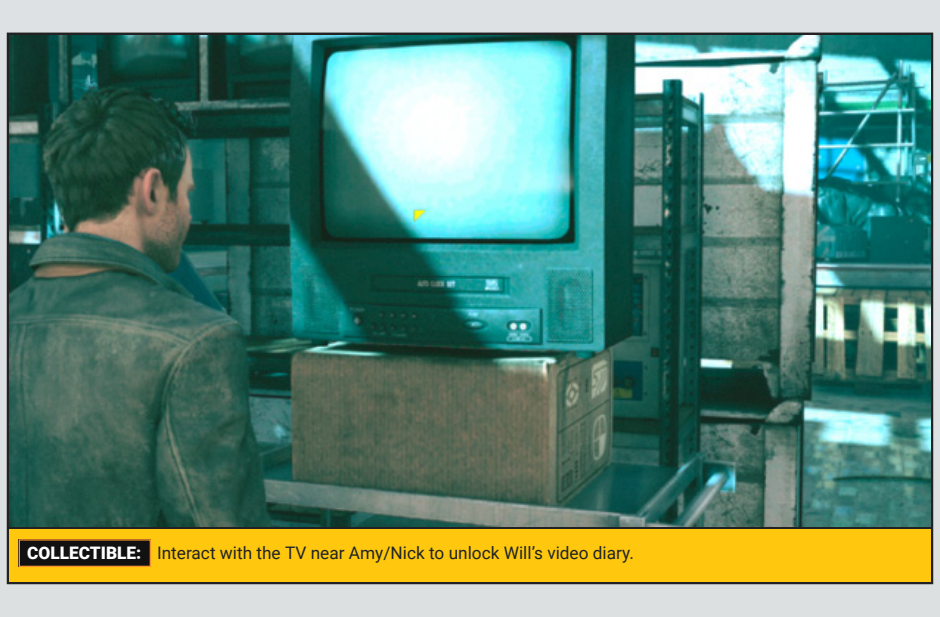
COLLECTIBLE: Interact with the two documents near Nick.



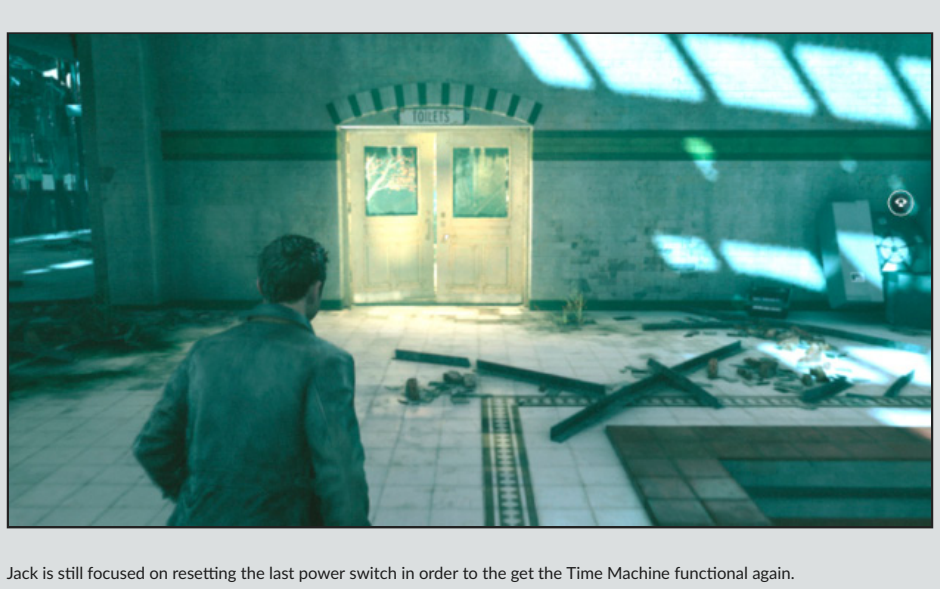
COLLECTIBLE: Will's journal.



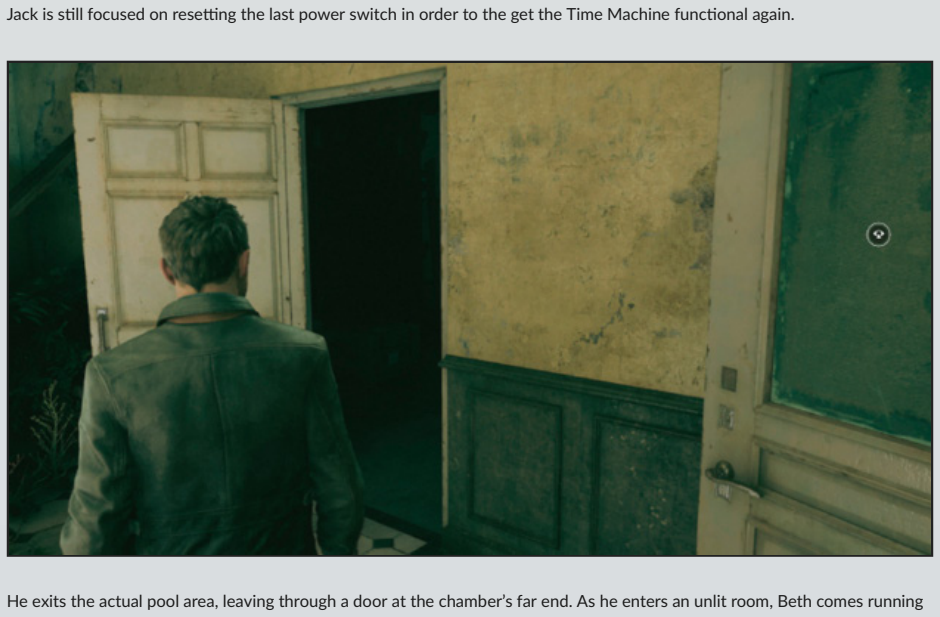
COLLECTIBLE: Monarch Mission statement.



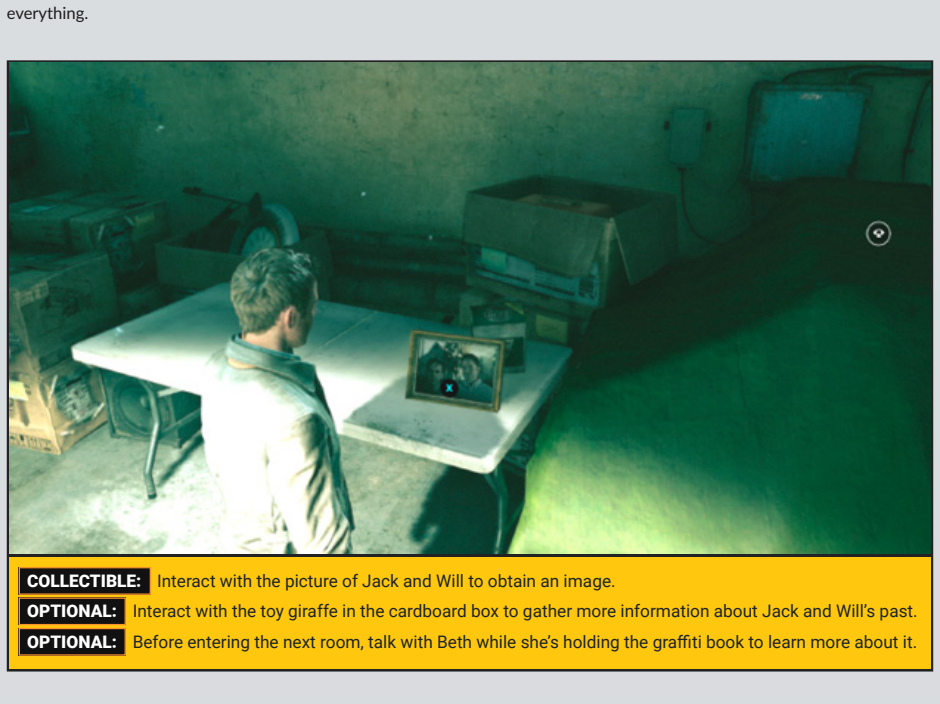
COLLECTIBLE: Interact with the TV near Amy/Nick to unlock Will's video diary.



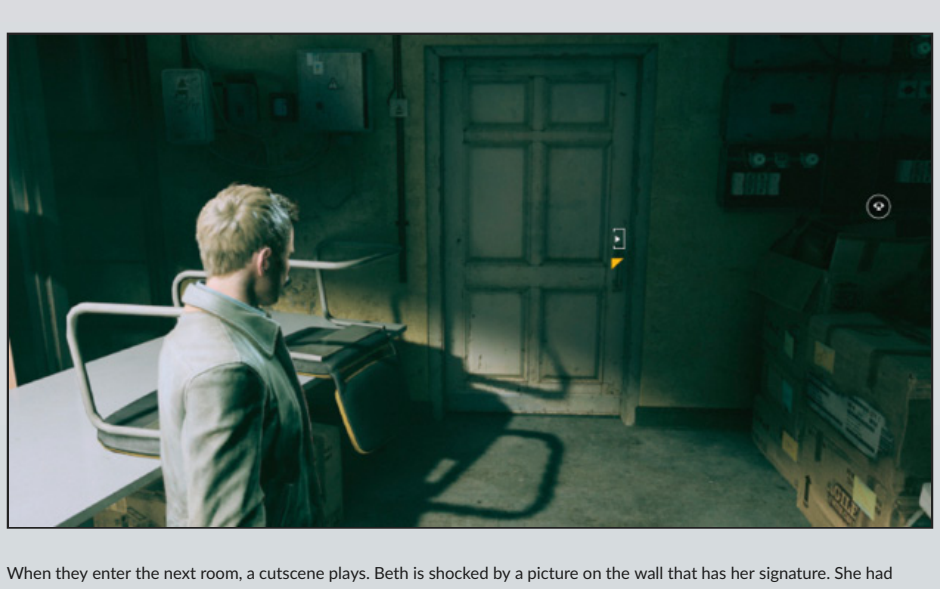
Jack is still focused on resetting the last power switch in order to the get the Time Machine functional again.



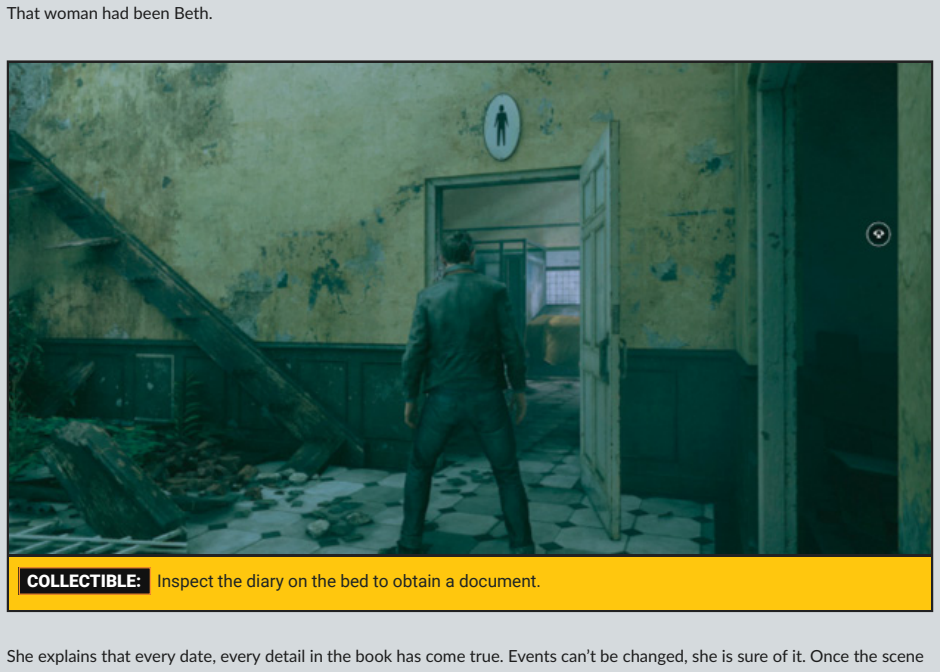
He exits the actual pool area, leaving through a door at the chamber's far end. As he enters an unlit room, Beth comes running after him. She turns on the light and Jack reacts very surprised, as these items are all from their family home. Will's kept everything.



COLLECTIBLE: Interact with the picture of Jack and Will to obtain an image.
OPTIONAL: Interact with the toy giraffe in the cardboard box to gather more information about Jack and Will's past.
OPTIONAL: Before entering the next room, talk with Beth while she's holding the graffiti book to learn more about it.



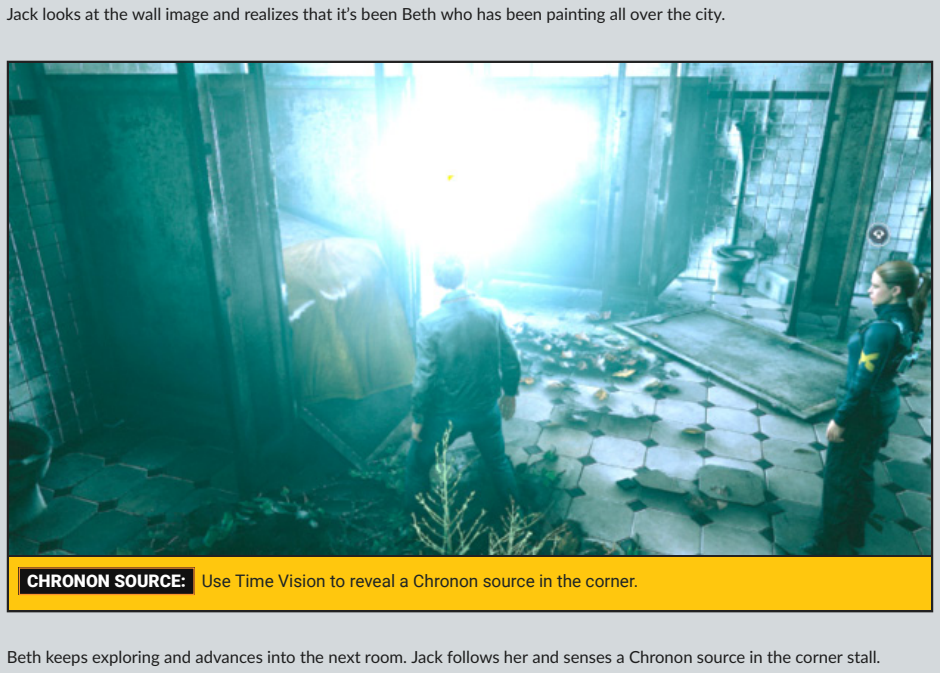
When they enter the next room, a cutscene plays. Beth is shocked by a picture on the wall that has her signature. She had never been here. As Jack starts to asks questions, she explains that in 1999, when she was eight, a woman had come to her ... she said she was from the future. She gave Beth details about events in the future, as well as a book with dates and events. That woman had been Beth.



COLLECTIBLE: Inspect the diary on the bed to obtain a document.

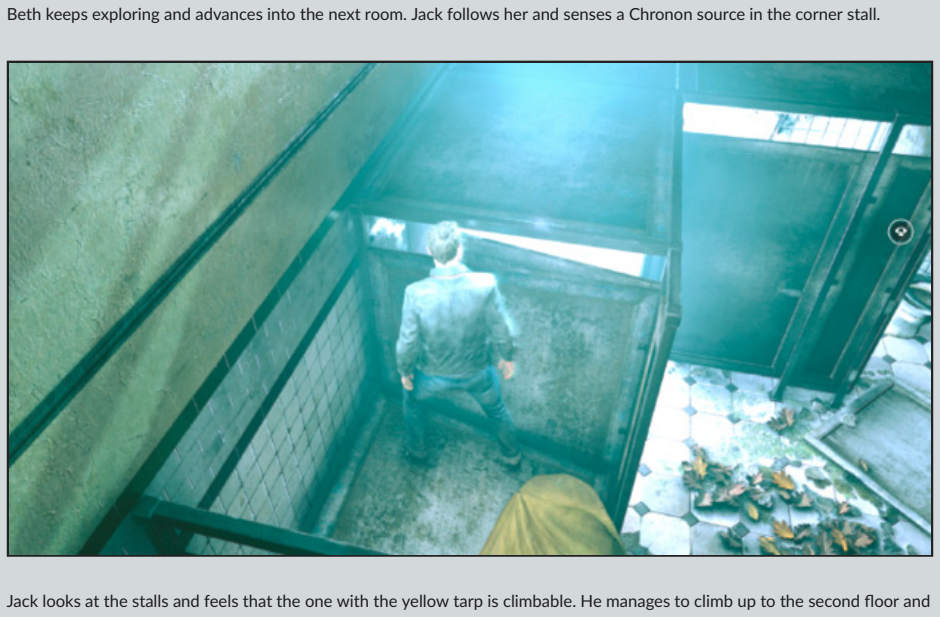
She explains that every date, every detail in the book has come true. Events can't be changed, she is sure of it. Once the scene ends, the notebook is on the bed.

Jack looks at the wall image and realizes that it's been Beth who has been painting all over the city.

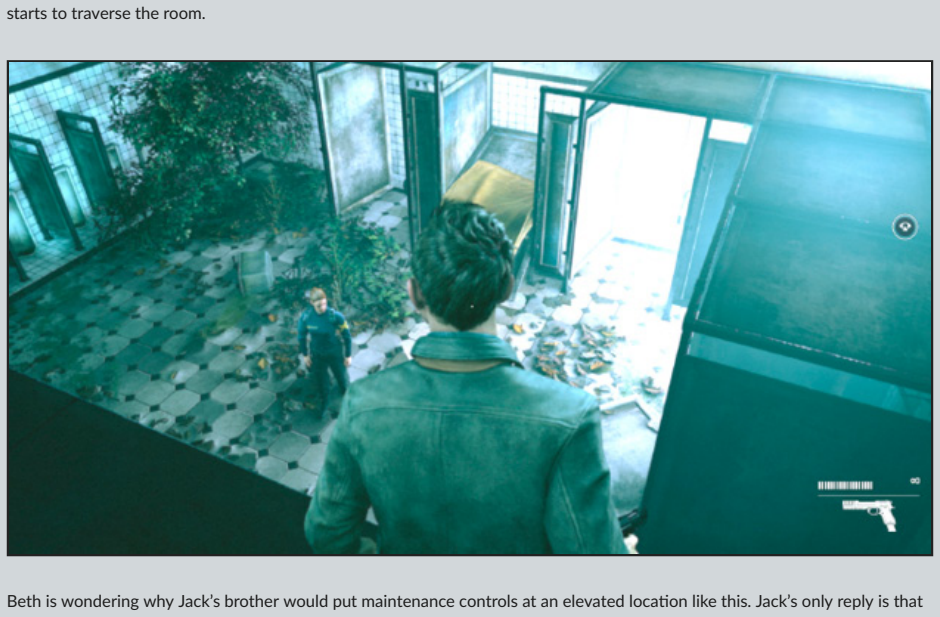


CHRONON SOURCE: Use Time Vision to reveal a Chronon source in the corner.

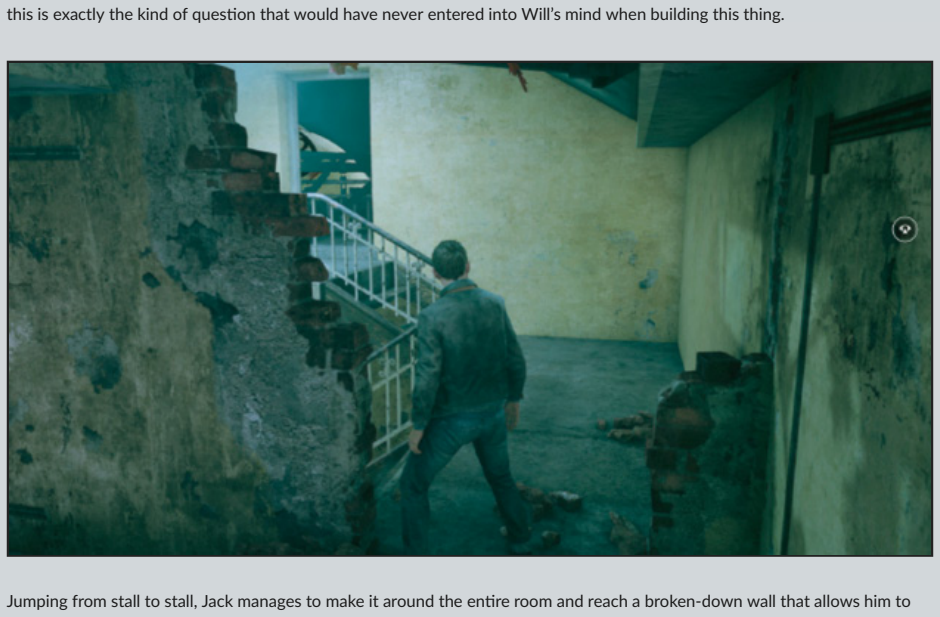
Beth keeps exploring and advances into the next room. Jack follows her and senses a Chronon source in the corner stall.



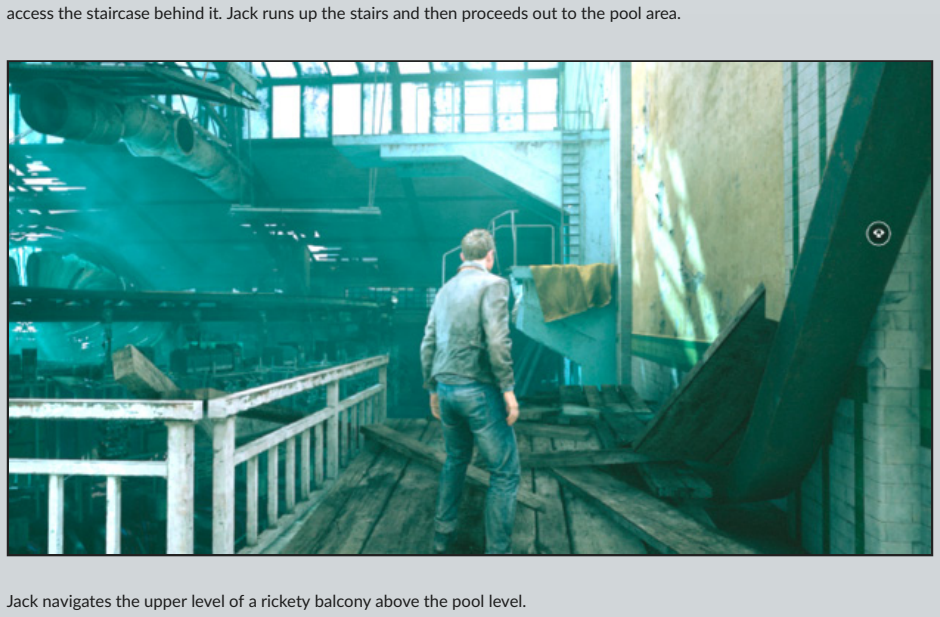
Jack looks at the stalls and feels that the one with the yellow tarp is climbable. He manages to climb up to the second floor and starts to traverse the room.



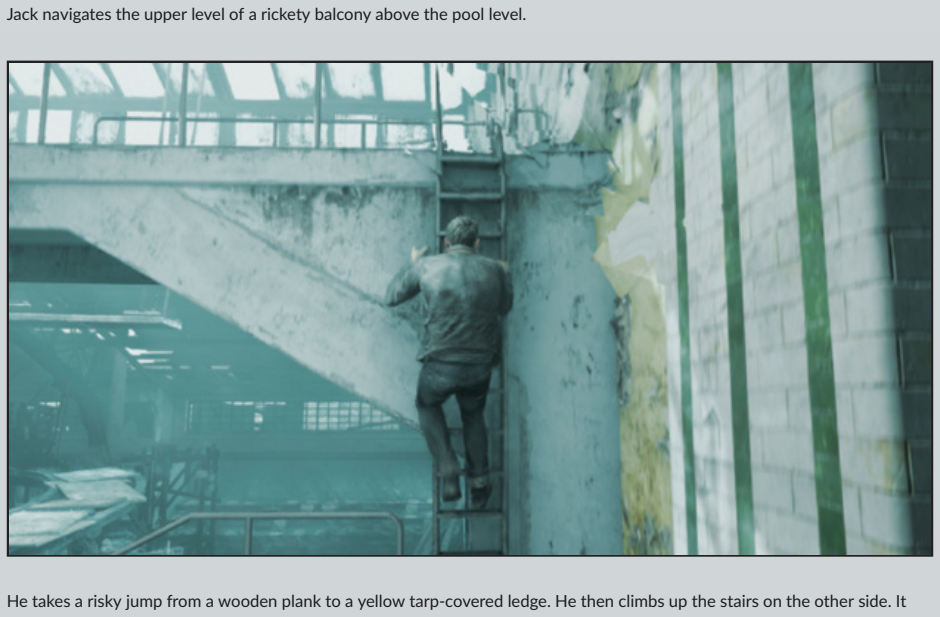
Beth is wondering why Jack's brother would put maintenance controls at an elevated location like this. Jack's only reply is that this is exactly the kind of question that would have never entered into Will's mind when building this thing.



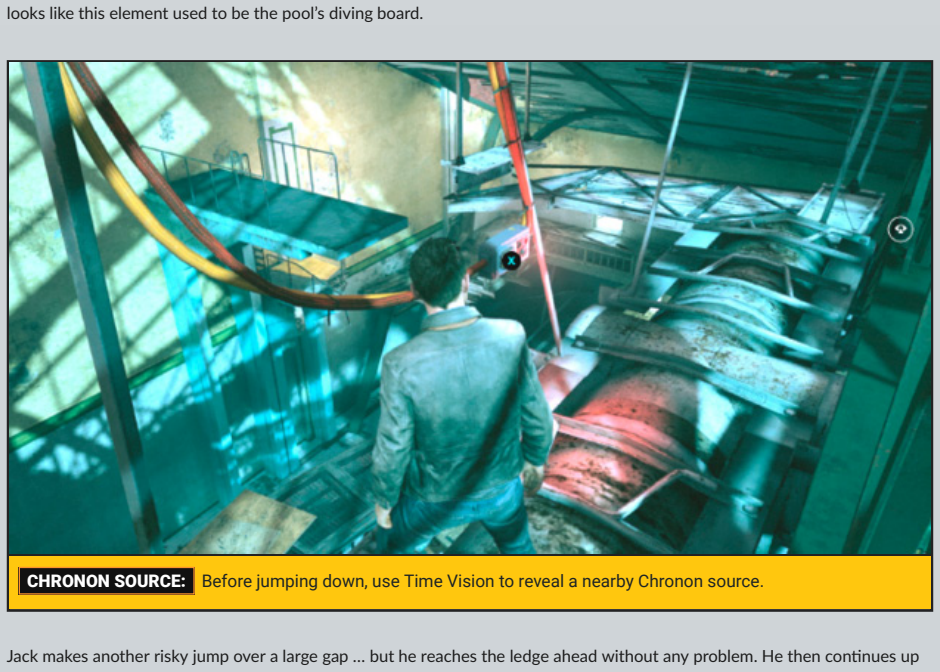
Jumping from stall to stall, Jack manages to make it around the entire room and reach a broken-down wall that allows him to access the staircase behind it. Jack runs up the stairs and then proceeds out to the pool area.



Jack navigates the upper level of a rickety balcony above the pool level.

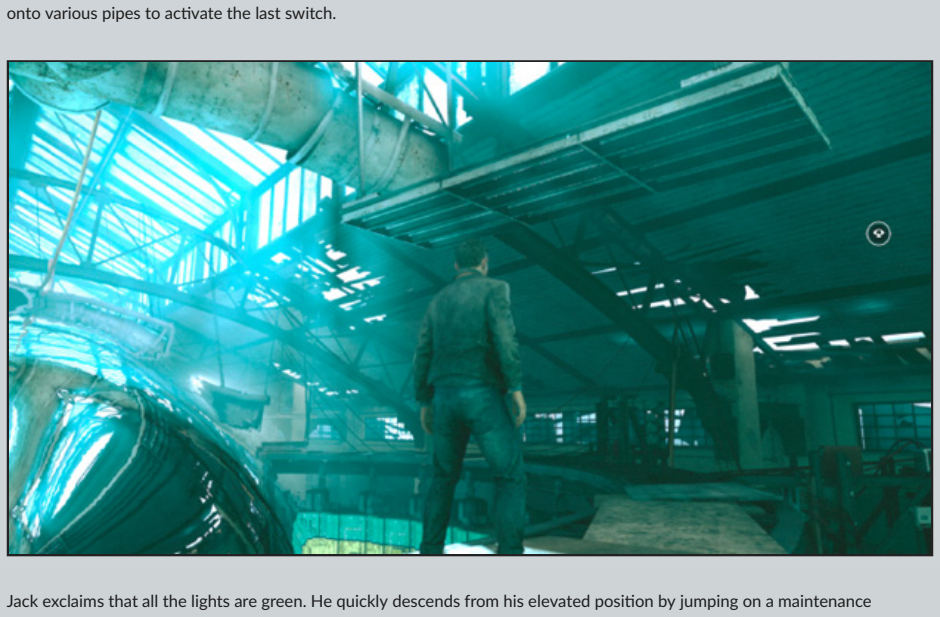


He takes a risky jump from a wooden plank to a yellow tarp-covered ledge. He then climbs up the stairs on the other side. It looks like this element used to be the pool's diving board.

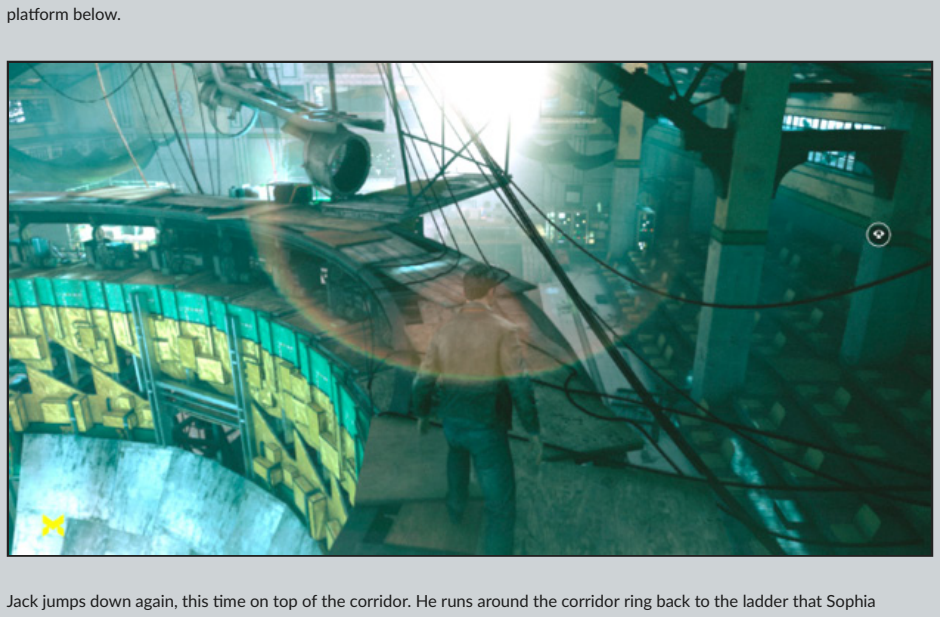


CHRONON SOURCE: Before jumping down, use Time Vision to reveal a nearby Chronon source.

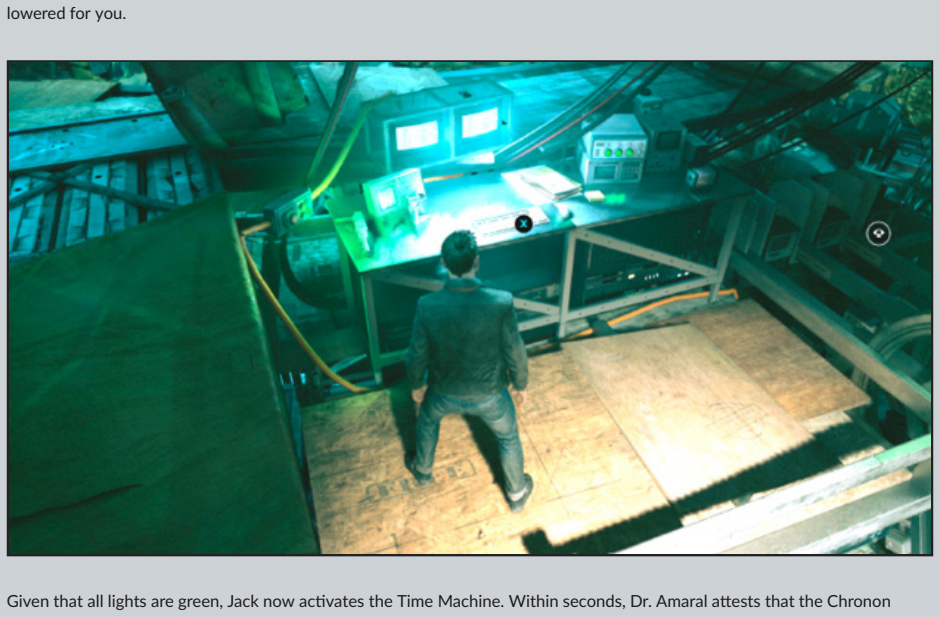
Jack makes another risky jump over a large gap ... but he reaches the ledge ahead without any problem. He then continues up onto various pipes to activate the last switch.



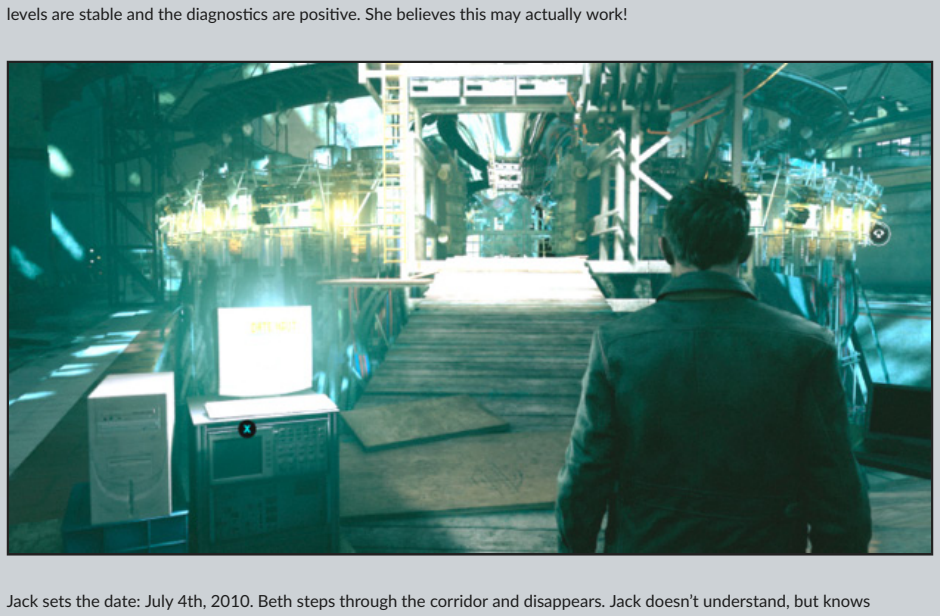
Jack exclaims that all the lights are green. He quickly descends from his elevated position by jumping on a maintenance platform below.



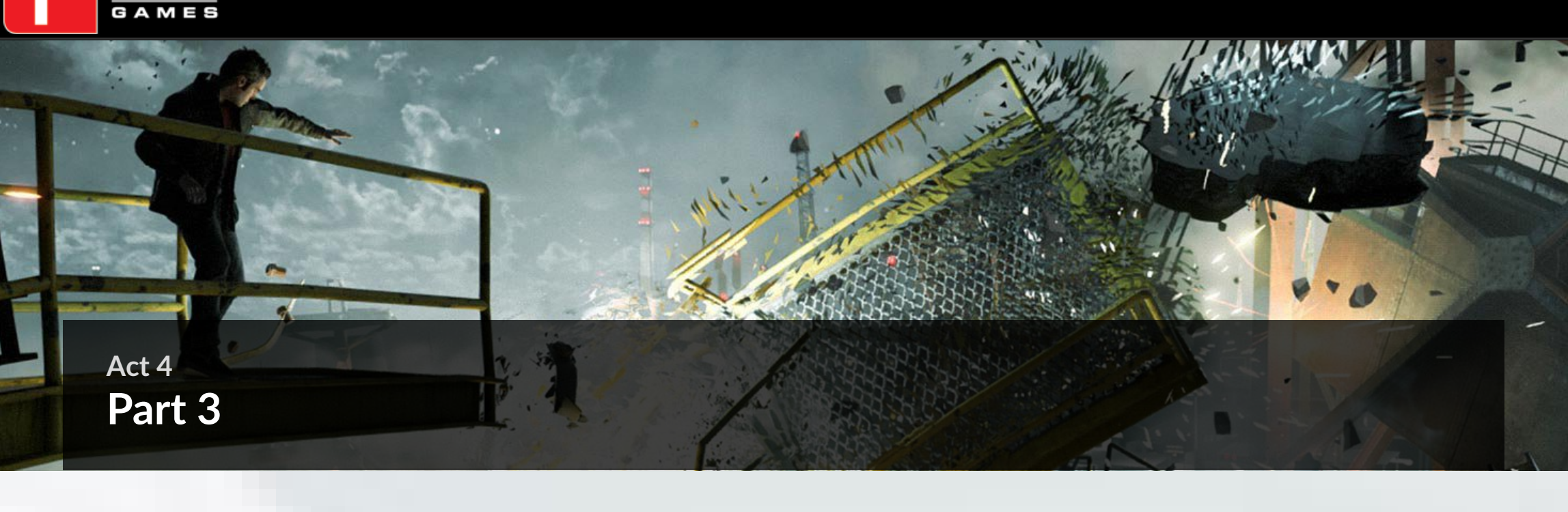
Jack jumps down again, this time on top of the corridor. He runs around the corridor ring back to the ladder that Sophia lowered for you.



Given that all lights are green, Jack now activates the Time Machine. Within seconds, Dr. Amaral attests that the Chronon levels are stable and the diagnostics are positive. She believes this may actually work!



Jack sets the date: July 4th, 2010. Beth steps through the corridor and disappears. Jack doesn't understand, but knows something went wrong. He asks Amaral where she sent Beth. Amaral says that she changed the date to protect the CFR—and that she also called Monarch to this location. It's over! She says the CFR is needed for Lifeboat. Jack decides quickly, sets a new date, walks into the machine, and disappears as well.



Act 4

Part 3

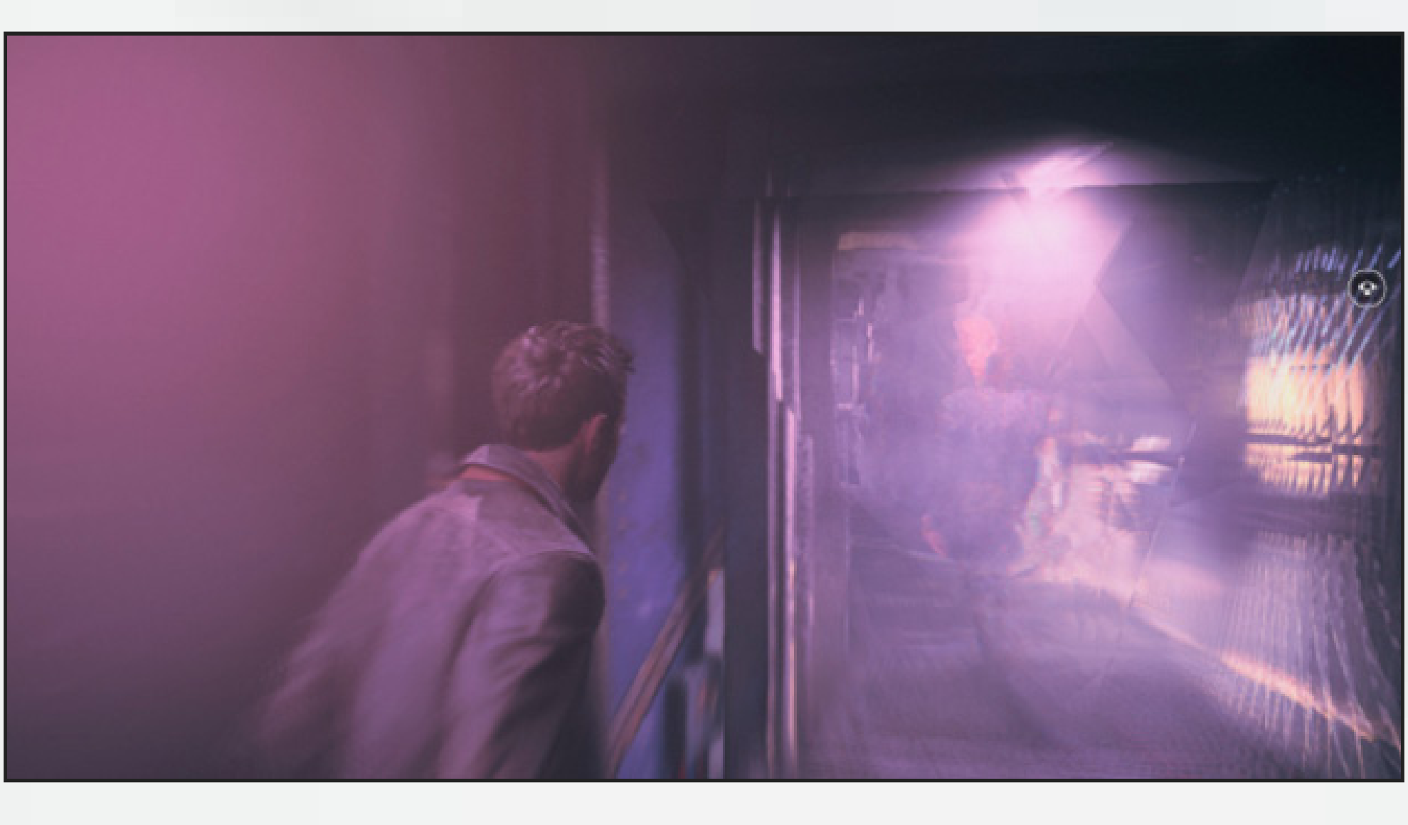
SWIMMING POOL 2010

Arriving in 2010, Jack finds himself in the same location—but six years earlier. To his surprise, he encounters Beth Wilder after all—but an older, vastly more worn Beth Wilder. She was sent forward to the End of Time, she tells Jack. It was a horrible experience, and she barely survived, thanks to the Chronon harness she was wearing. While there, she encountered Paul Serene—the younger Serene that was with Jack at the activation of Project Promenade—and escaped into the Time Machine. Serene had become completely unhinged by his experiences at the End of Time. Beth attempted to kill him.

Unlike Serene, Beth was a highly trained and competent fighter; unlike Serene, Beth didn't have special abilities. It was a deadly game of cat and mouse. Eventually, Serene discovered William's Time Machine and used it to escape, going back as far in time as possible—to its original moment of activation in 1999. Beth chased him into it, only to emerge in 1999 along with Serene. Serene attacked William Joyce and used his powers to disappear.

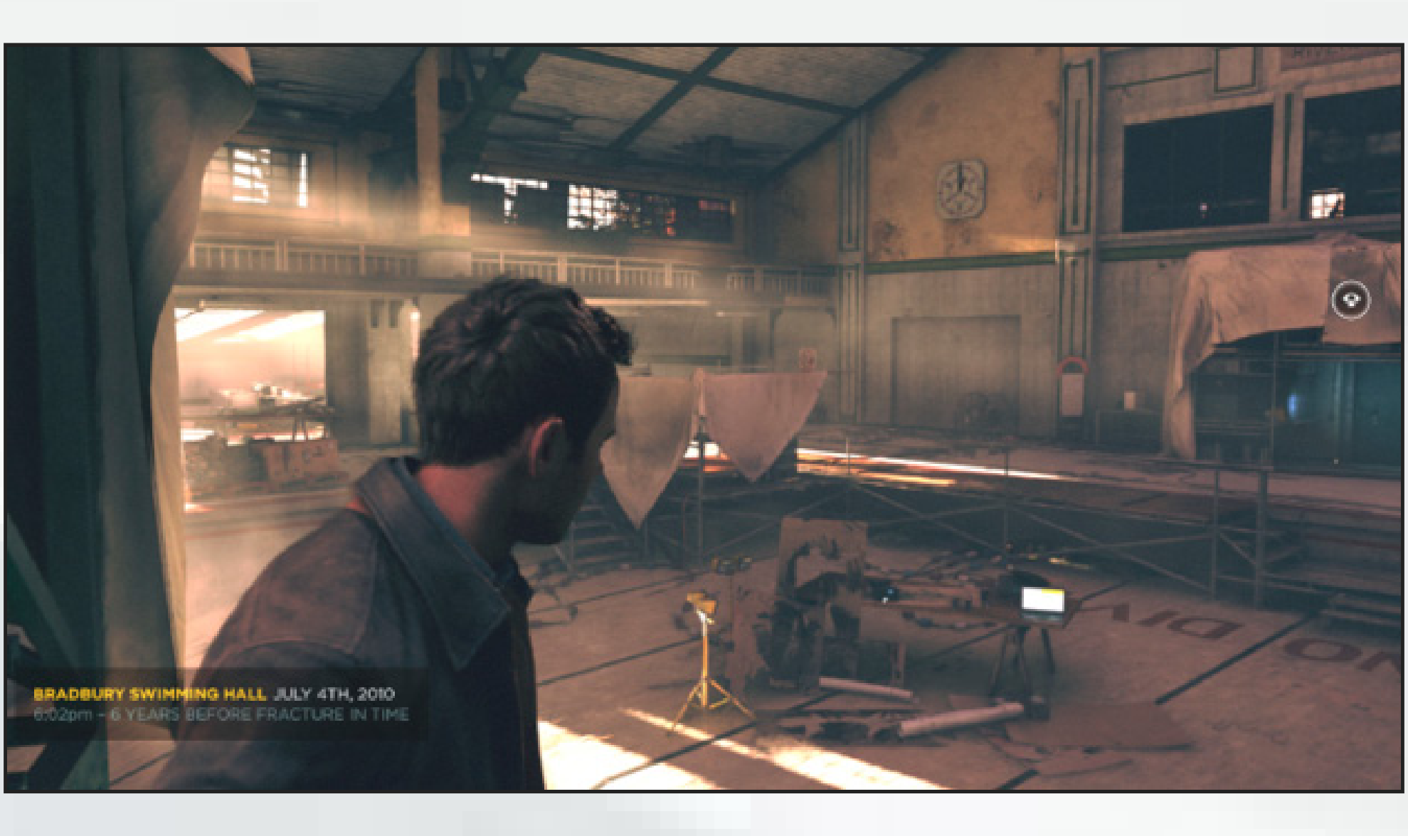
Beth, left without other choices, told William some things about what would come to pass—not much, at William's own insistence, but enough to warn him about the Fracture. To make him build the countermeasure. Now Beth has been here for eleven years, in hiding, waiting for William to finish his work on the countermeasure, even as Paul Serene has founded Monarch Solutions and relentlessly expanded his power base.

Chronon Sources	3
Intel	0
Collectibles	6
Quantum Ripples	0

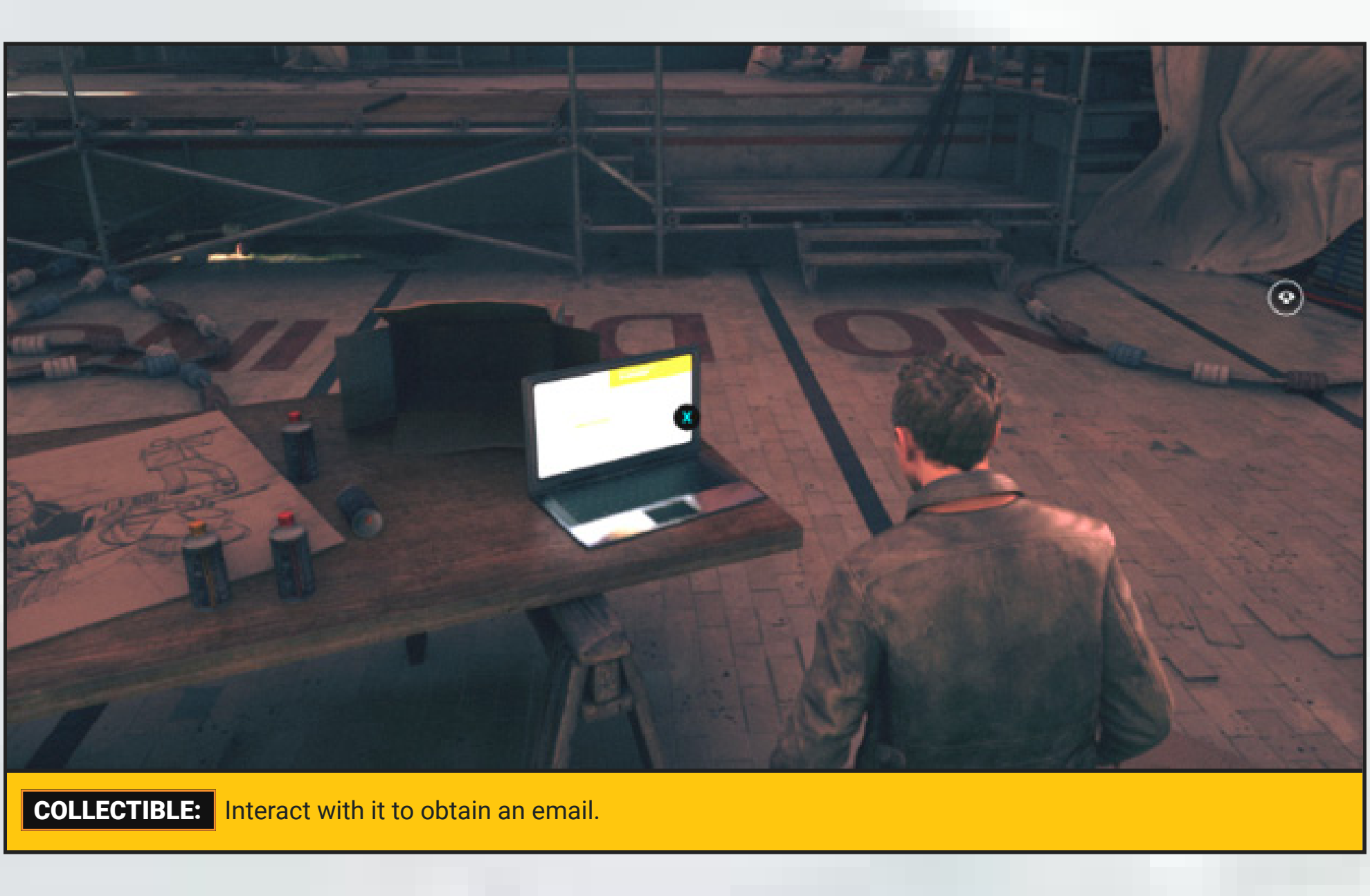


Bradbury Swimming Hall: July 4th, 2010 6:02 PM—six years before the Fracture in time.

Jack successfully completes his first trip through time and re-emerges inside the corridor of Will's Time Machine. His first objective is to retrieve the CFR.

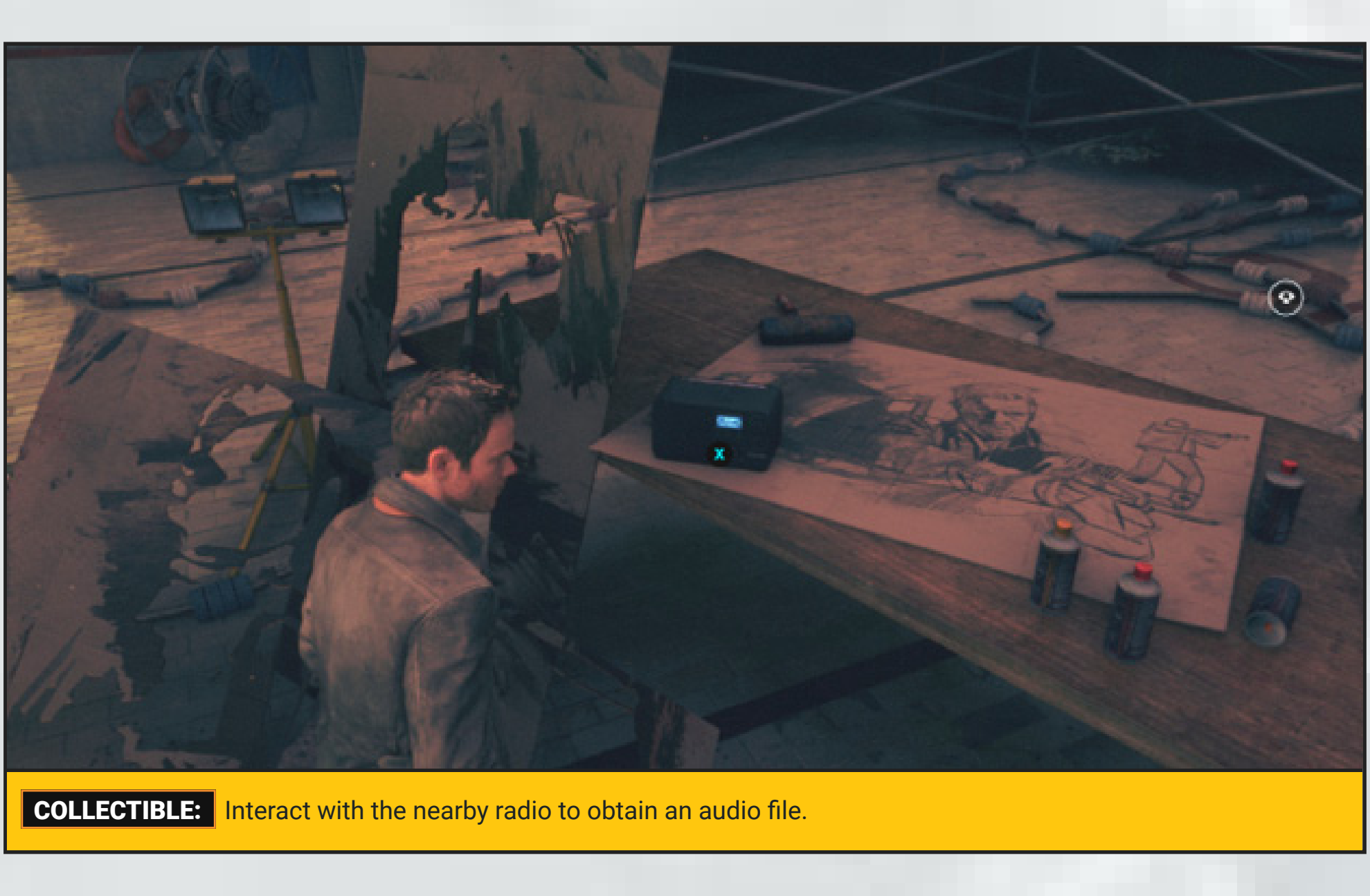

BRADBURY SWIMMING HALL JULY 4TH, 2010
6:02pm – 6 YEARS BEFORE FRACTURE IN TIME

He emerges in the pool area of the Bradbury Swimming Hall, but it has changed. Lots of things are littered on the ground and it looks more like a graffiti workshop as opposed to a scientific experiment. Jack knows he isn't alone.



COLLECTIBLE: Interact with it to obtain an email.

As Jack searches the area, he finds a computer on a decidedly non-retro, worn wooden desk.



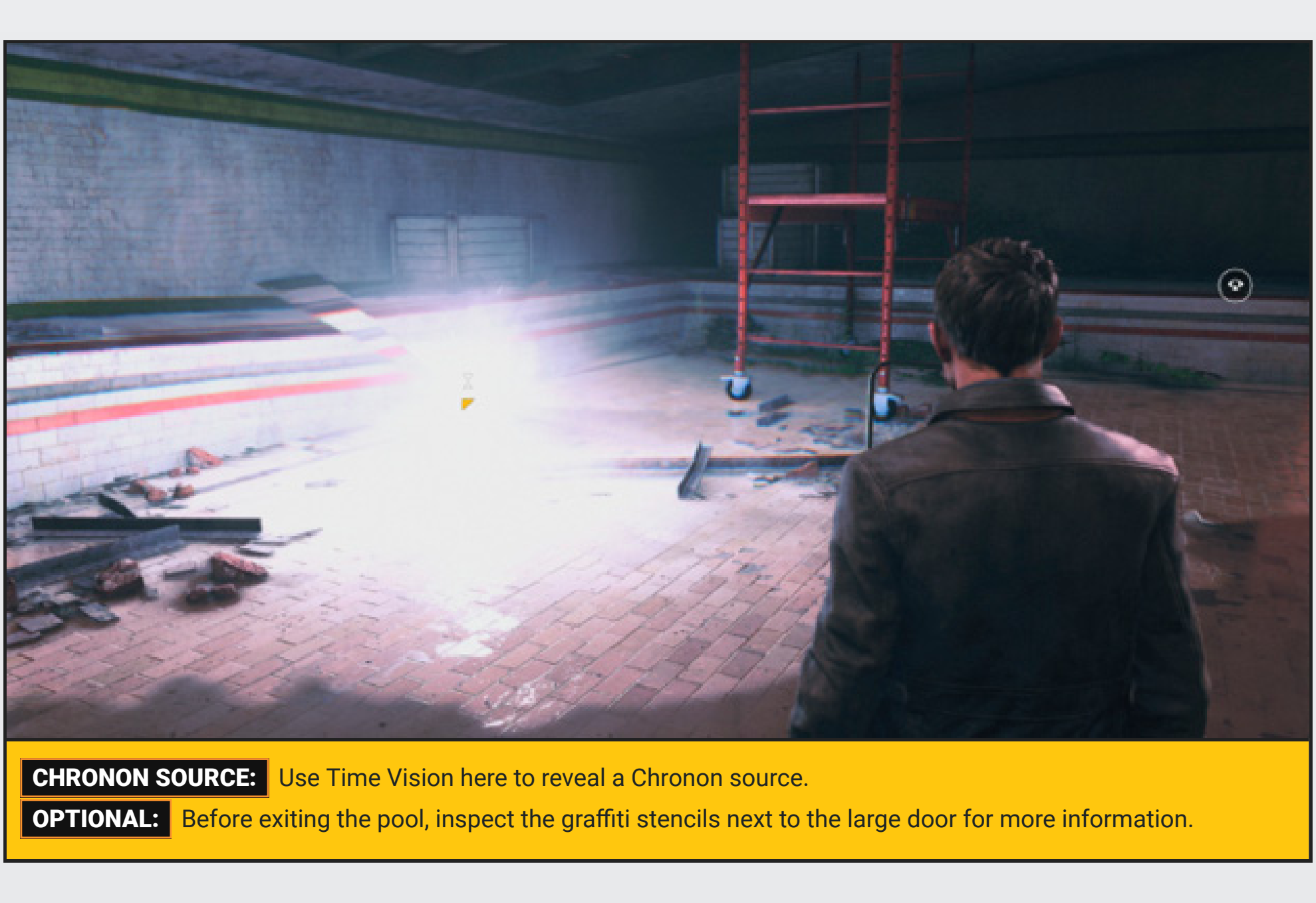
COLLECTIBLE: Interact with the nearby radio to obtain an audio file.

As he continues to look around, Jack also sees a radio on the same wooden table.

Several large paintings lean against a wall, and Jack checks out the images. Suddenly, he hears what sounds like gunshots from the other end of the swimming pool. He runs in that direction to investigate.

He heads up the stairs and continues through the double doors that lead to the restrooms.

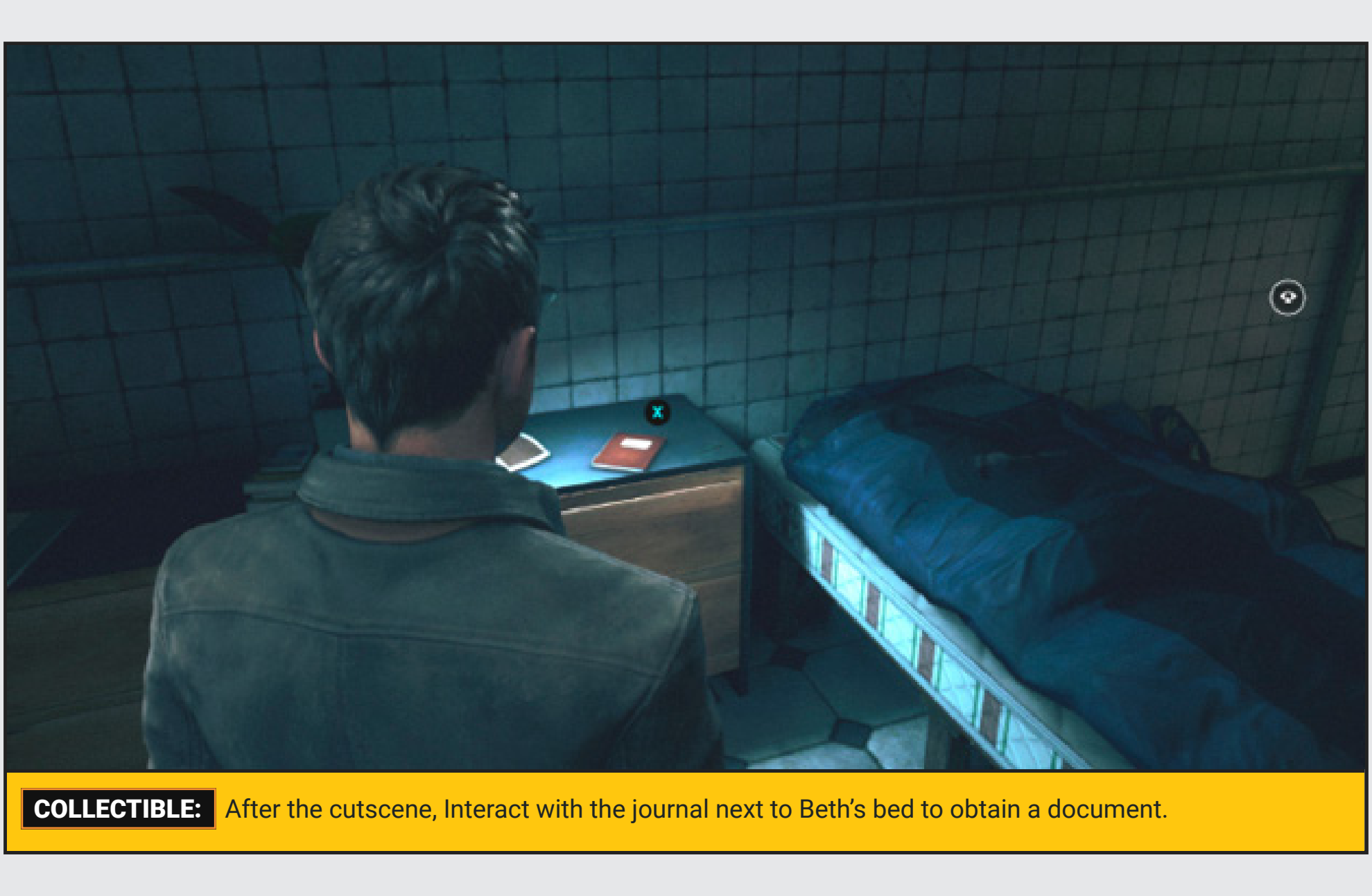
Continuing his search for the origin of the gunshots, Jack encounters an area that used to be a small baby pool.



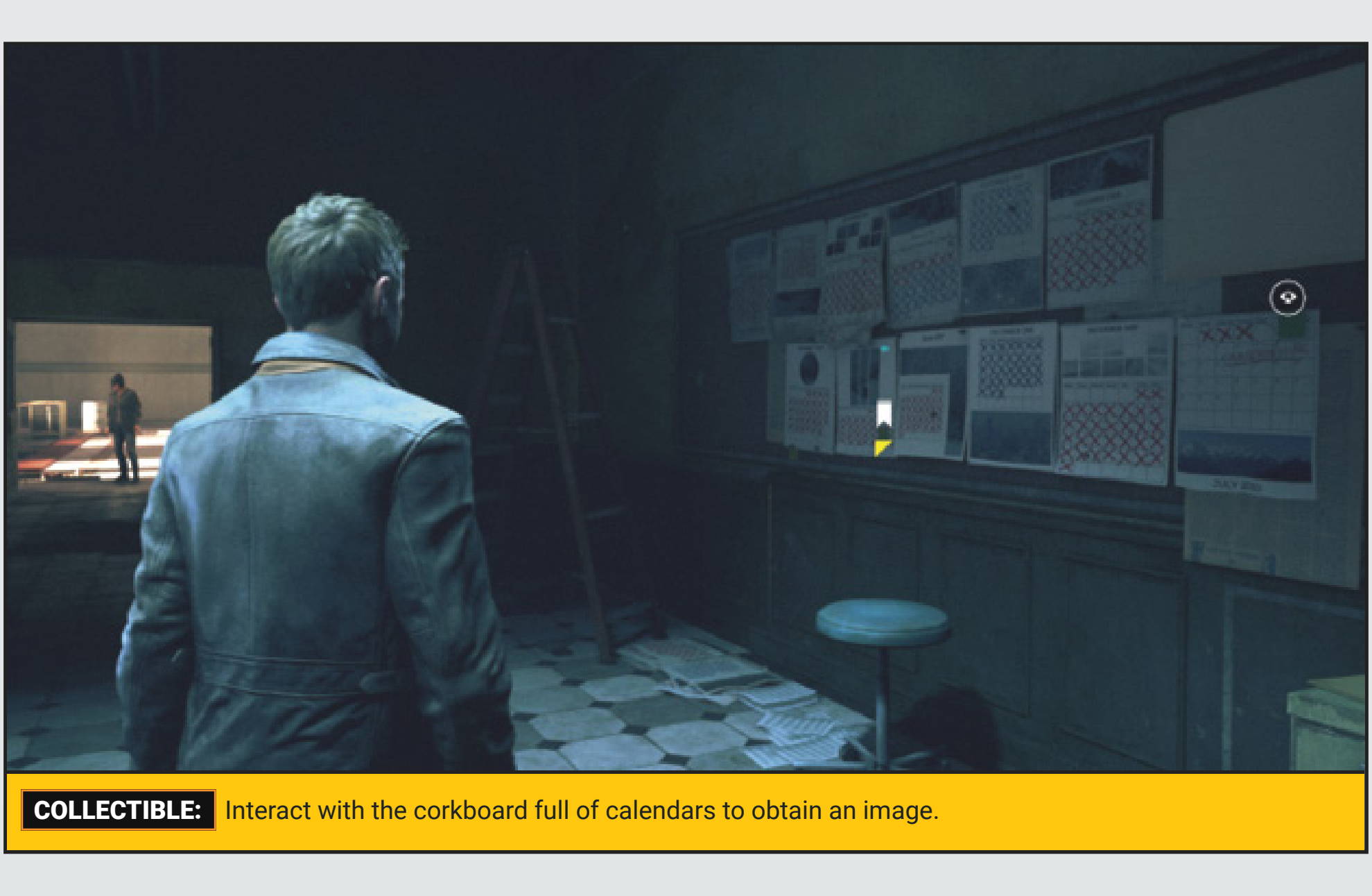
CHRONON SOURCE: Use Time Vision here to reveal a Chronon source.

OPTIONAL: Before exiting the pool, inspect the graffiti stencils next to the large door for more information.

Before further investigating the source of the gunshots, Jack drops into the small pool and walks toward the red scaffolding in the corner.

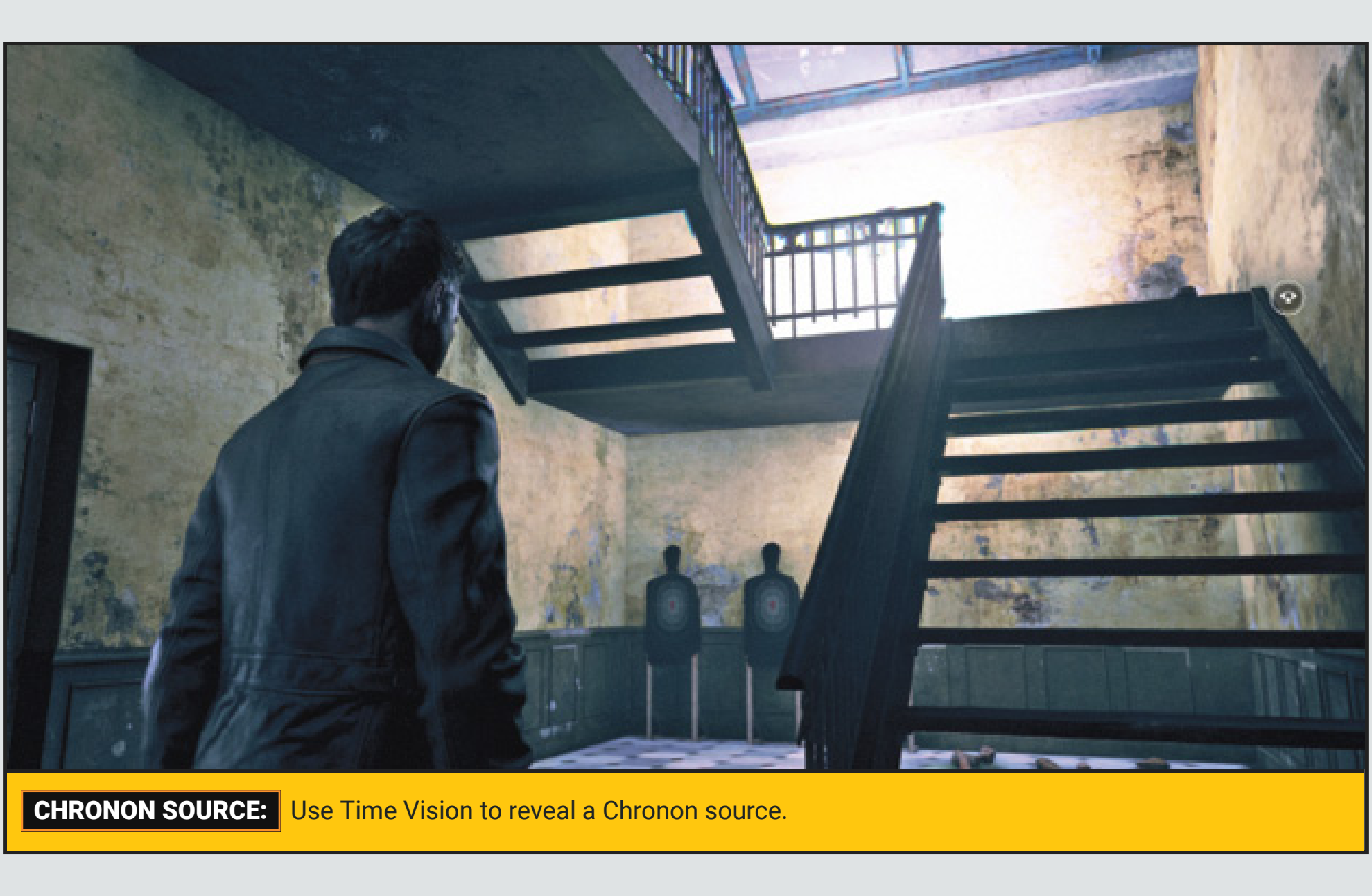


COLLECTIBLE: After the cutscene, Interact with the journal next to Beth's bed to obtain a document.



COLLECTIBLE: Interact with the corkboard full of calendars to obtain an image.

Jack enters the restroom. He sees Beth shooting a gun into a wall. But this is not the Beth who left him in 2016—this one was different. She explains that she was sent to the future—to the End of Time. And then she followed Paul to 1999—she has been here ever since.



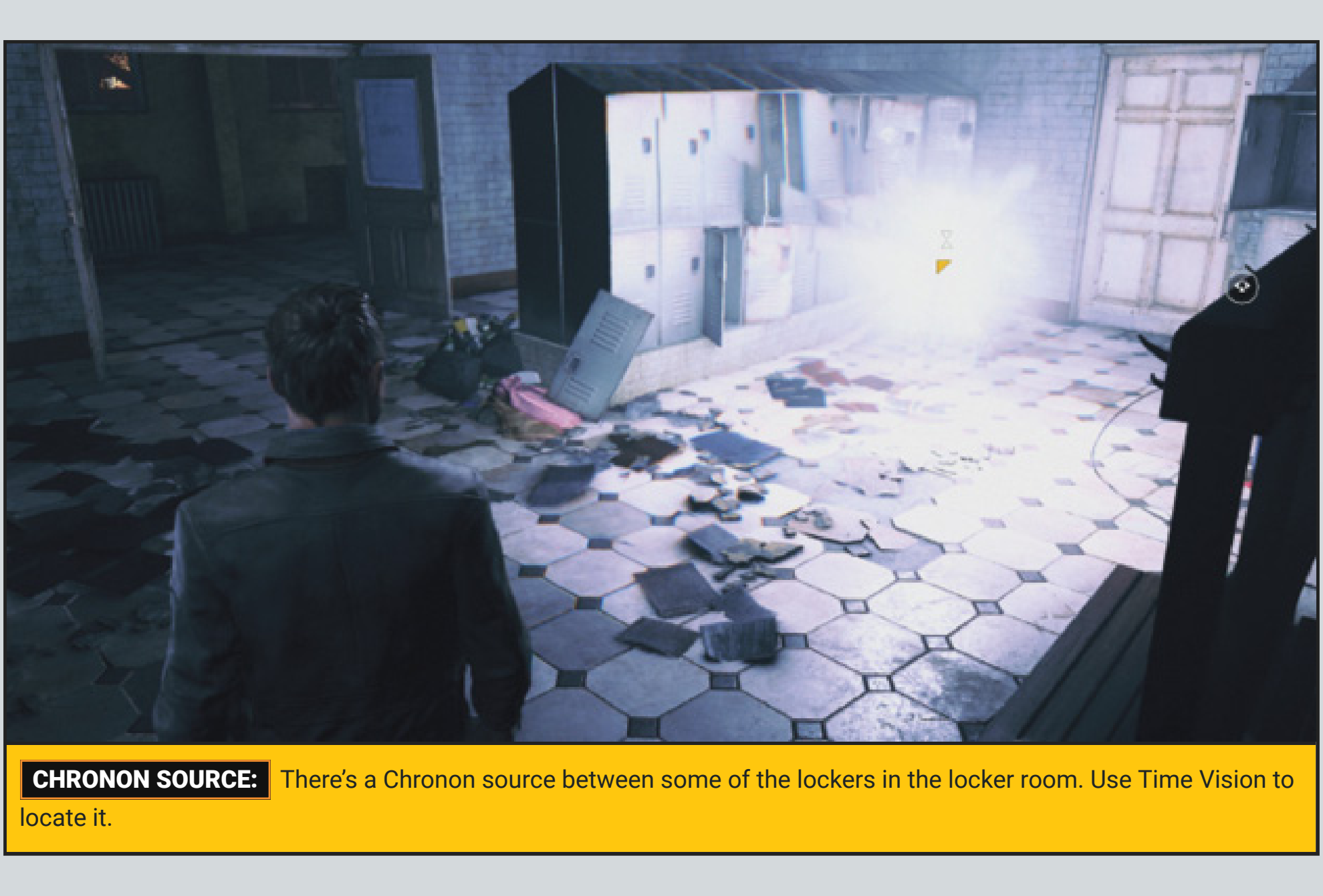
CHRONON SOURCE: Use Time Vision to reveal a Chronon source.

Following Beth, Jack asks where Will is ... and where the countermeasure is. Beth answers that the countermeasure is at Will's workshop, where he built it. As he's walking, Jack feels a Chronon Source and goes up the stairs above the silhouette targets.

Jack heads toward Beth near the double doors. He says that they need to go to the workshop to get the countermeasure. She agrees, but without conviction or energy. Beth states that there is so much Jack doesn't know, that he's never seen. She had given up on the idea that he would ever come.

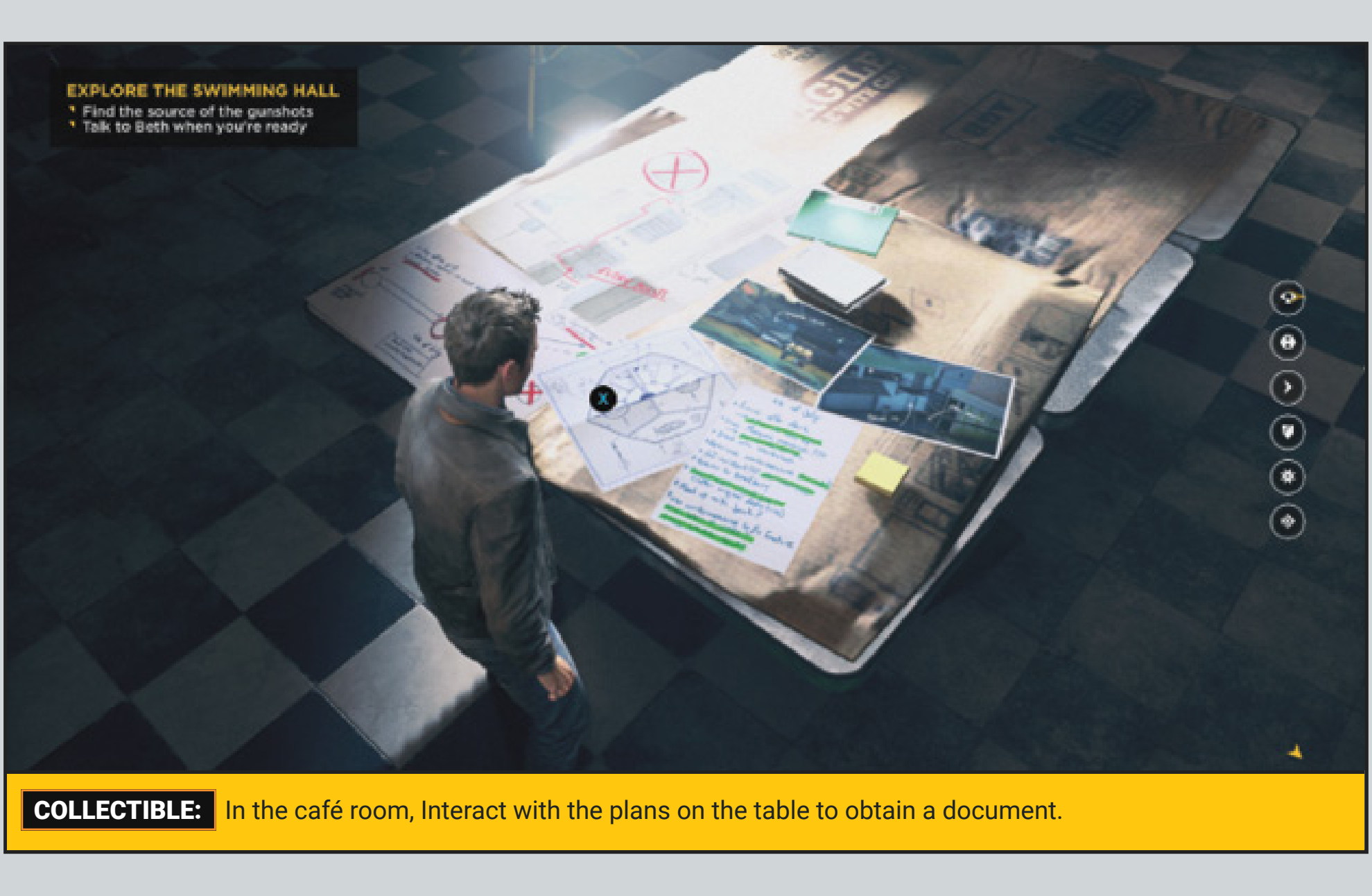
As she opens the metal door, Jack asks her if they are still in this together. Beth only replies that she told him before that their fate had been laid out for them.

Jack continues to follow Beth, but before walking up the stairs, he turns and enters the locker room on the left with both doors wide open.

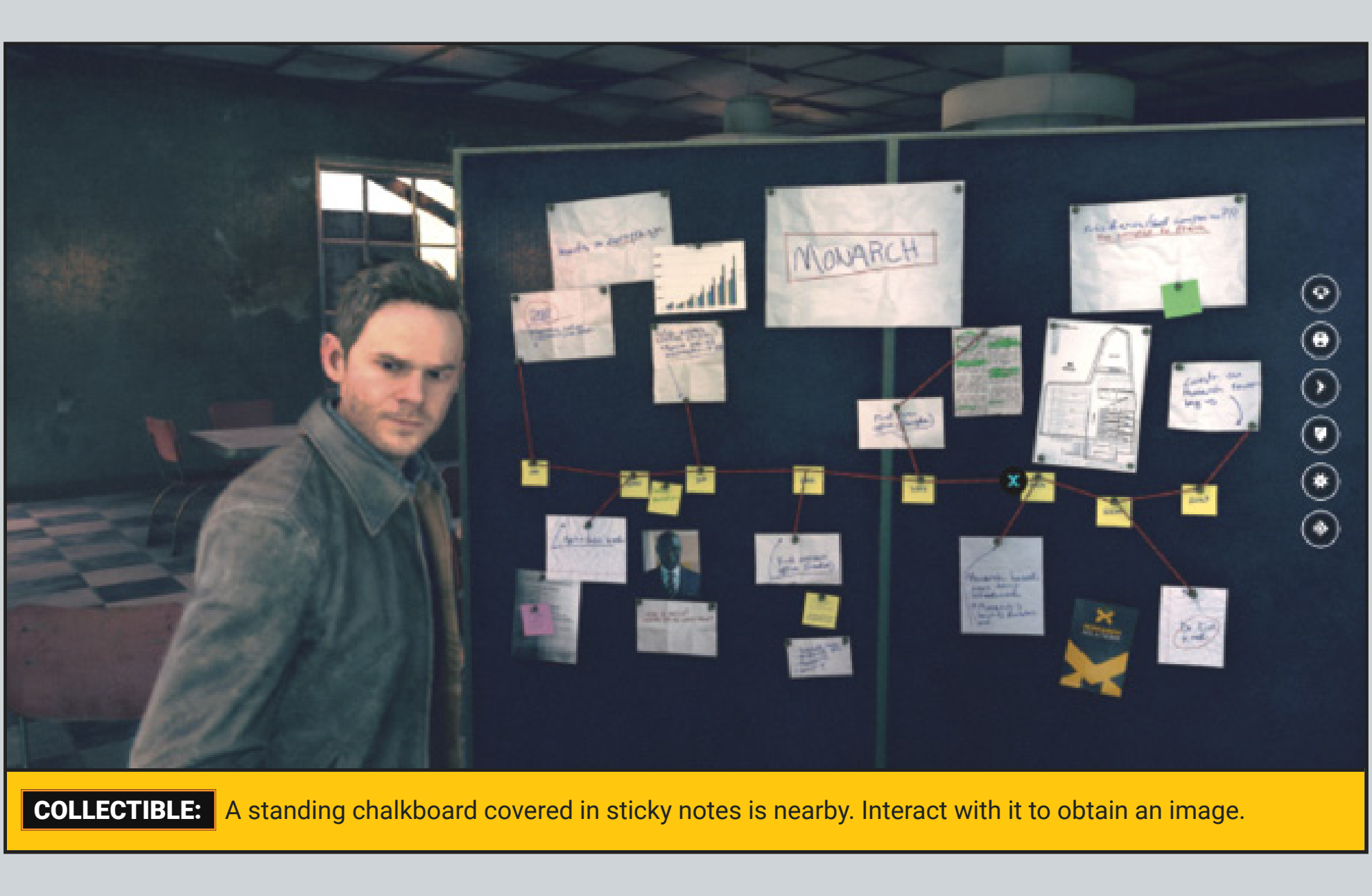


CHRONON SOURCE: There's a Chronon source between some of the lockers in the locker room. Use Time Vision to locate it.

They walk back upstairs and into the café room. Beth asks if he needs gear as it's otherwise all going away. He protests that this is all a bit drastic sounding, but she replies that her time here is done and that she has to erase her presence.

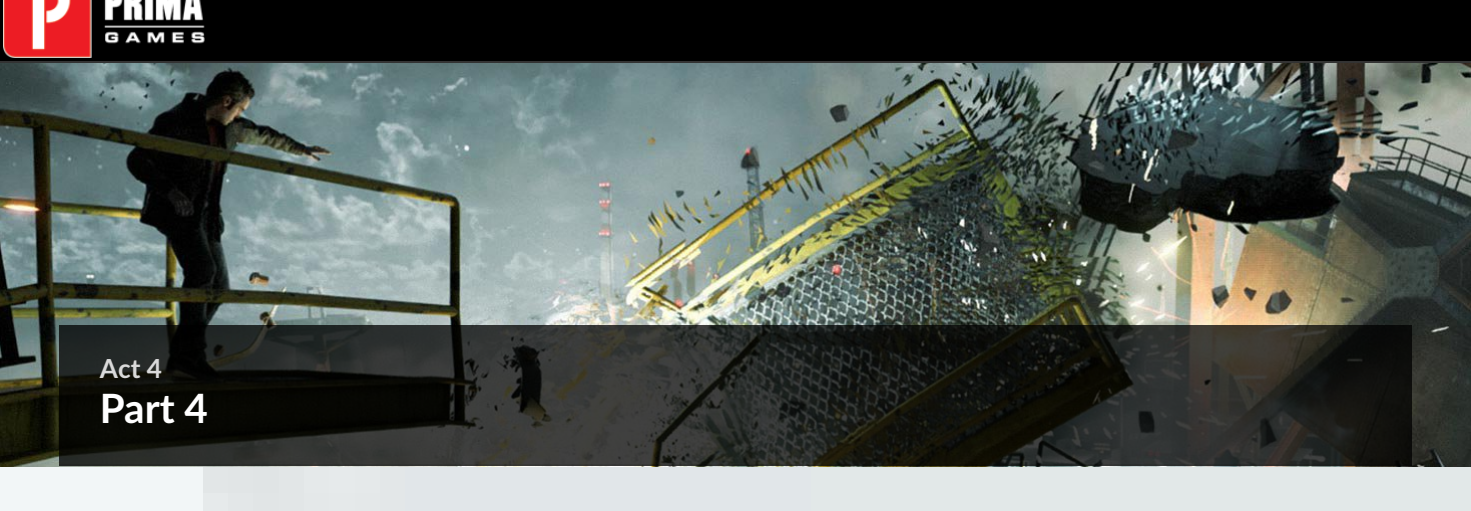

EXPLORE THE SWIMMING HALL
Find the source of the gunshots
Talk to Beth when you're ready

COLLECTIBLE: In the café room, Interact with the plans on the table to obtain a document.



COLLECTIBLE: A standing chalkboard covered in sticky notes is nearby. Interact with it to obtain an image.

Beth has assembled a huge arsenal of weapons and Jack picks his favorite. He then tries to apologize that he didn't come after her, but she doesn't want to hear it. Jack says that they will undo this at which point Beth snaps. She grabs him and says that time cannot be changed—she tried. She was sent to the End of Time. She saw where this leads ... and she saw them fail. Jack tells her that they will try... and they might die trying.



Act 4

Part 4

WILL'S WORKSHOP 2010

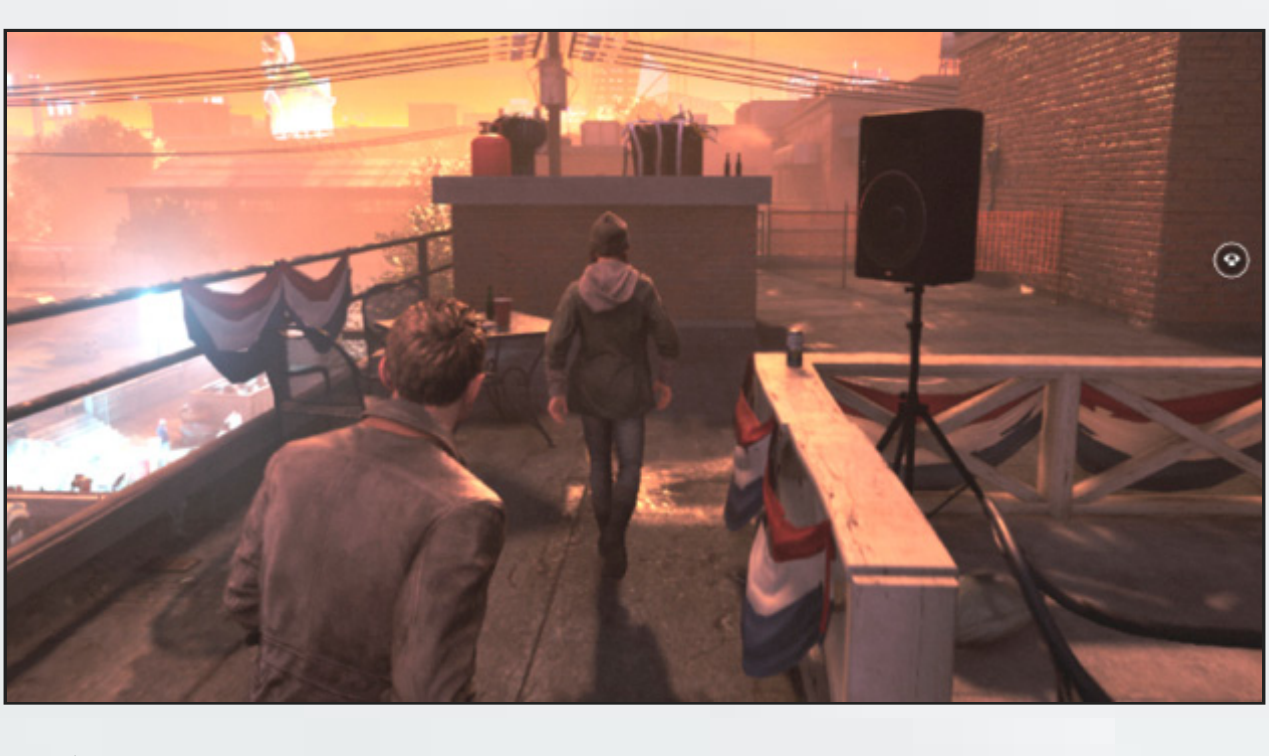
Today, finally, William's work is finished. Beth intends to steal the countermeasure, return with it to 2016, and use it to fix the Fracture. But Beth has been hit hard by her time here. She's now seen the End of Time, and she believes nothing can change—she's tried to change many things in those eleven years, and none of it has ever worked. In her heart of hearts, she no longer believes the countermeasure will work.

But she's not willing to give up. Traveling to William's workshop with Jack, they locate the countermeasure. But Serene, having kept an eye on William, intervenes, and demands the device for himself—he doesn't know what it does, but he knows if William Joyce, the father of time travel, built it, it's something he wants. Taking a stand, Beth refuses to give it up, and fires on Serene. In the quick conflict that ensues, the countermeasure falls and cracks open, spilling out incredible energies.

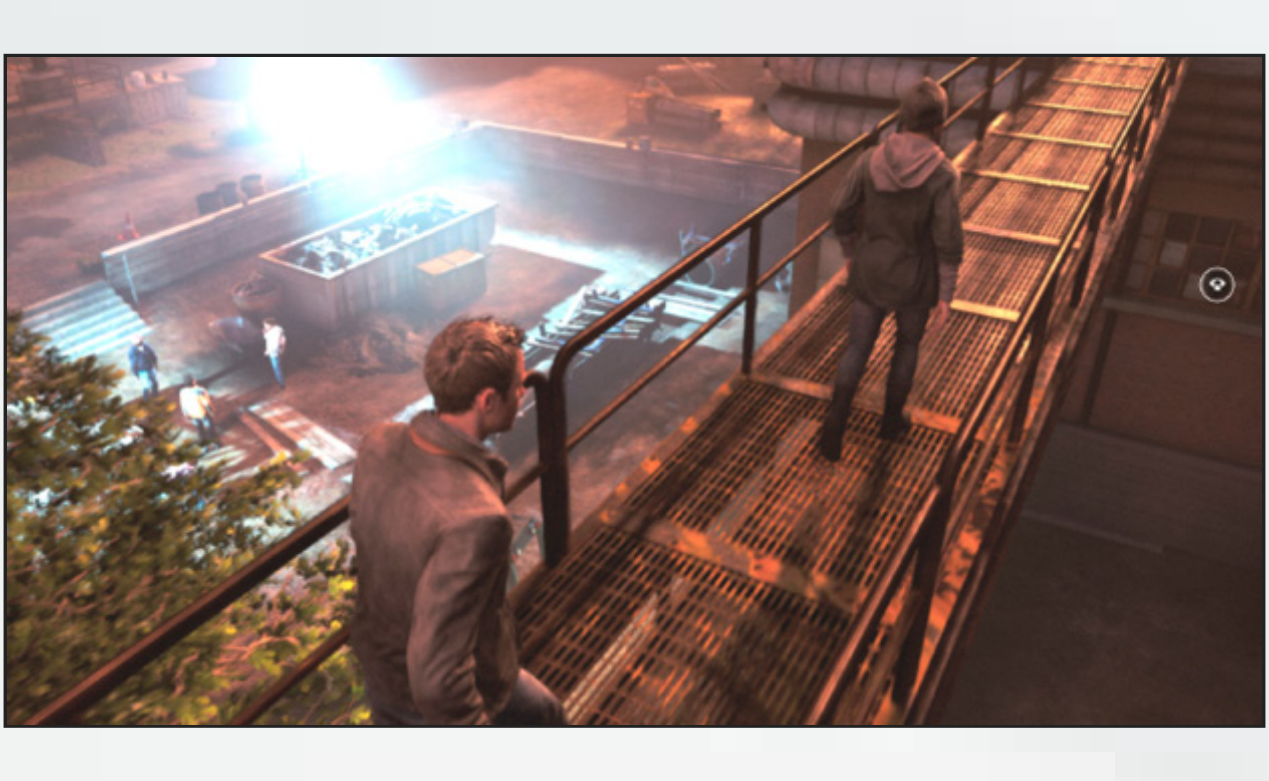
It is enough to change the very fabric of time and space in the area. This is the moment that creates Ground Zero. It affects Serene, infecting him with Chronon Syndrome. Jack, who's further away, gets swept up in time. He returns to his original time in 2016. With his powers, he can now see how events play out—or played out, six years prior. All he can do is watch as Serene, now sick as a dog, shoots Beth and takes the countermeasure.

Jack now knows that Serene's had the countermeasure all along.

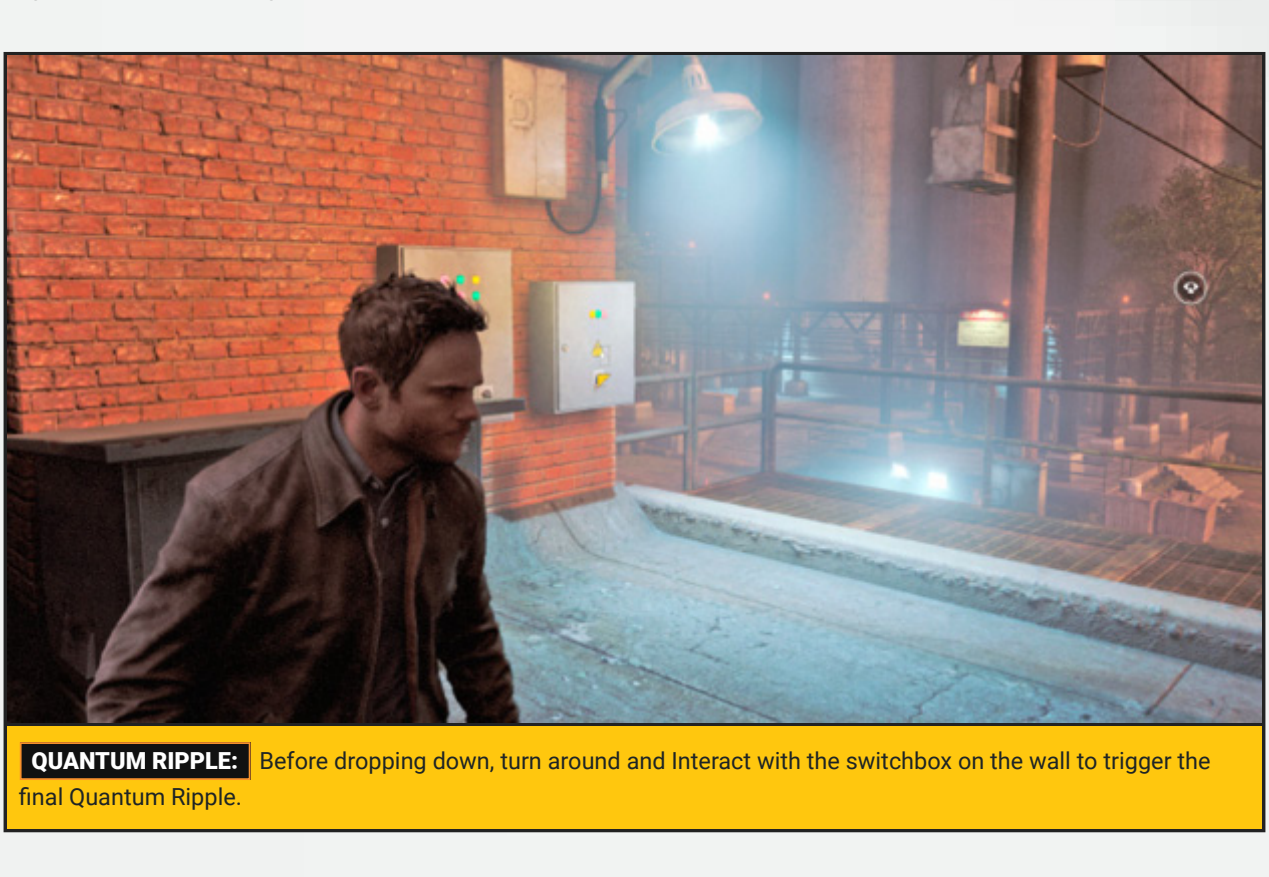
Chronon Sources	3
Intel	0
Collectibles	5
Quantum Ripples	1



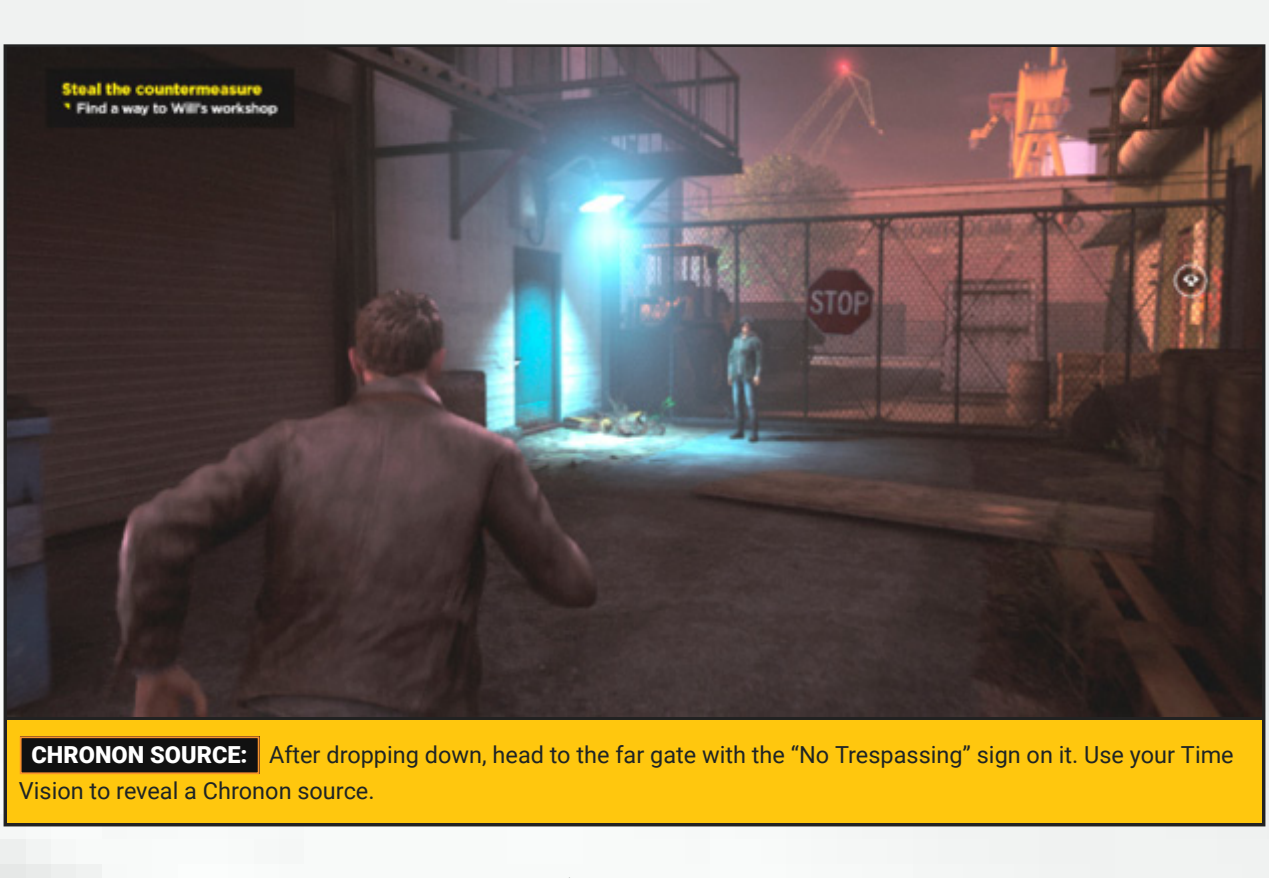
To Will's Workshop.



Begin the level by following Beth. Cross the catwalks and continue down the roof.

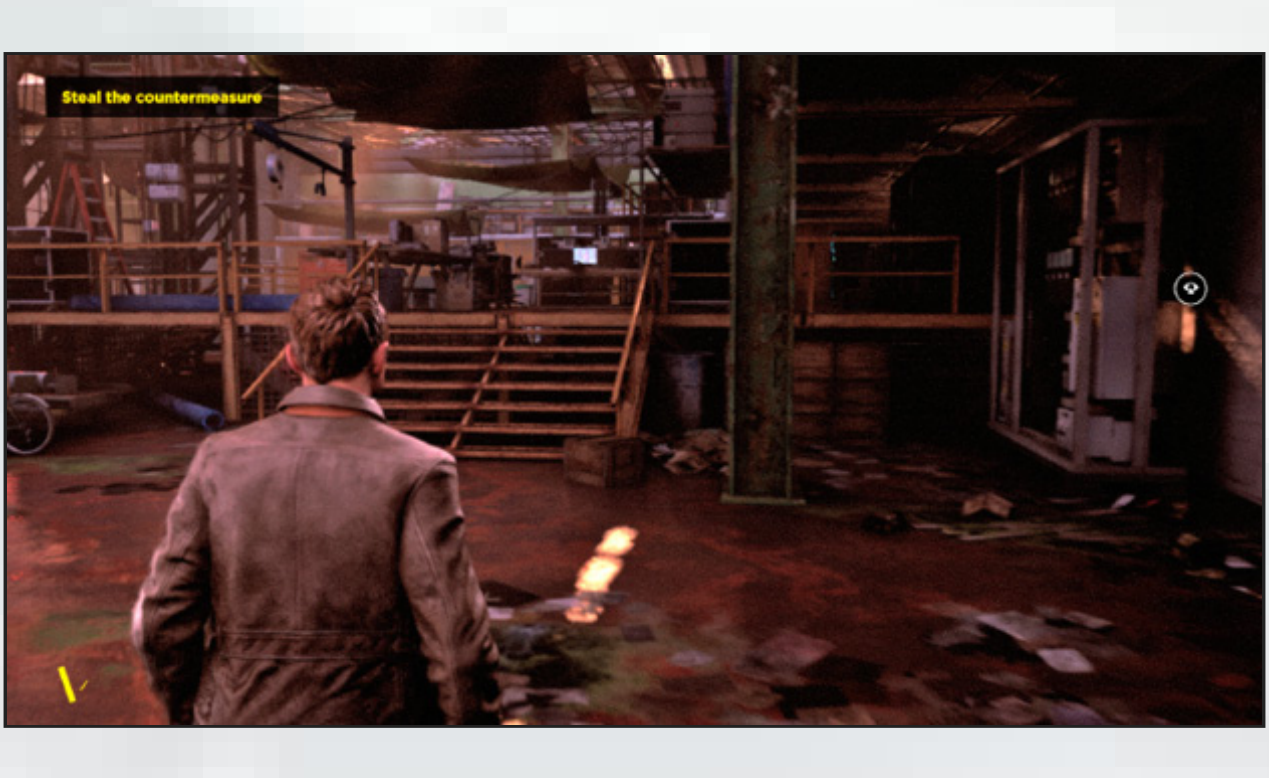


QUANTUM RIPPLE: Before dropping down, turn around and Interact with the switchbox on the wall to trigger the final Quantum Ripple.

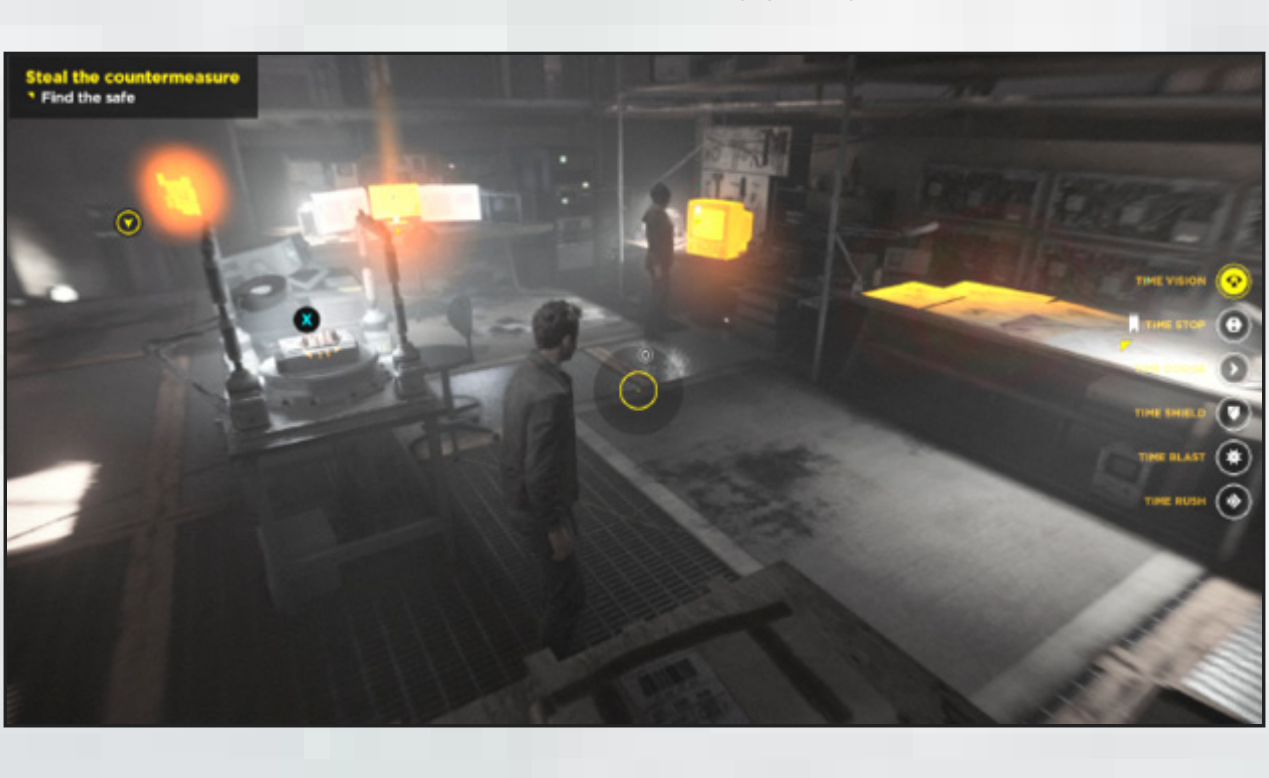


CHRONON SOURCE: After dropping down, head to the far gate with the "No Trespassing" sign on it. Use your Time Vision to reveal a Chronon source.

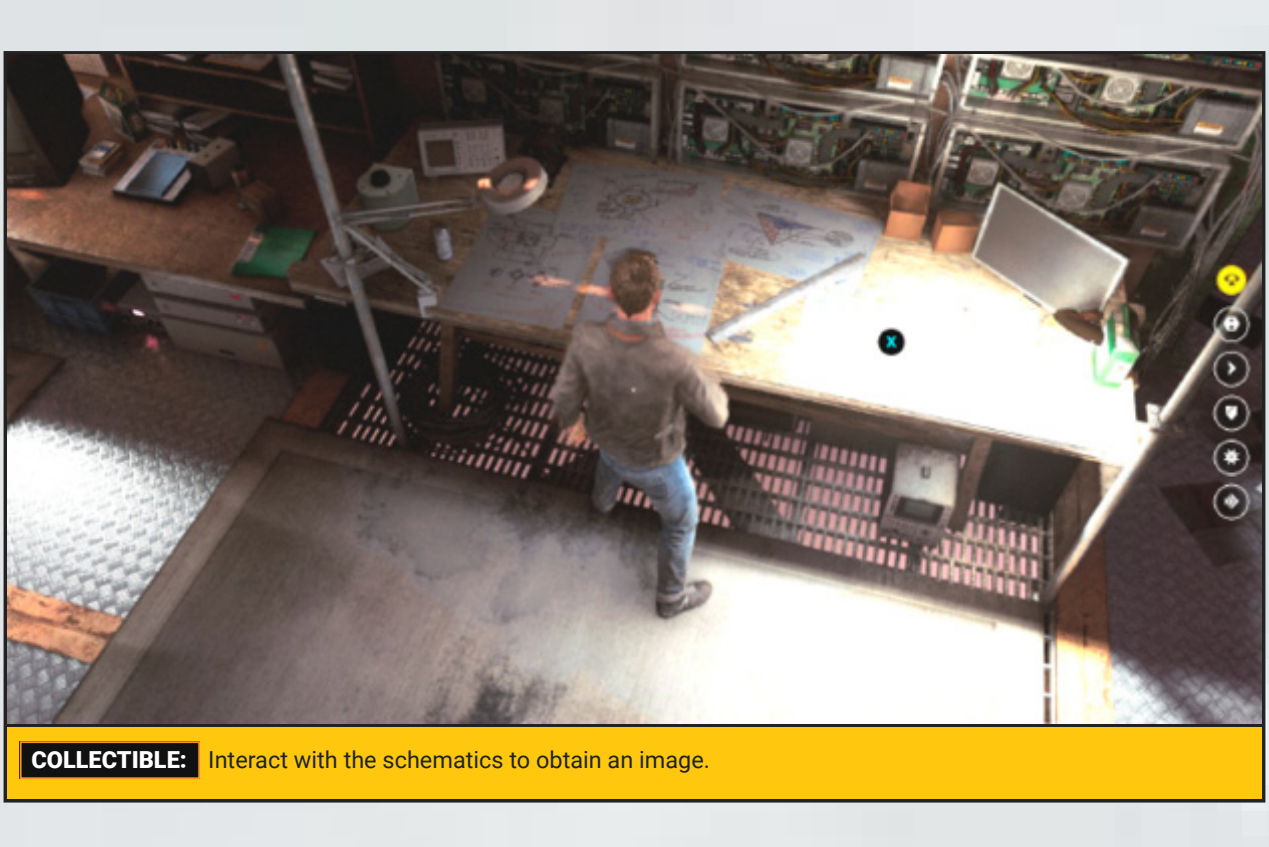
Jack follows Beth across the rooftops to get close to Will's Workshop without being detected. Jack continues to follow Beth as they drop down from the rooftop to the crates below.



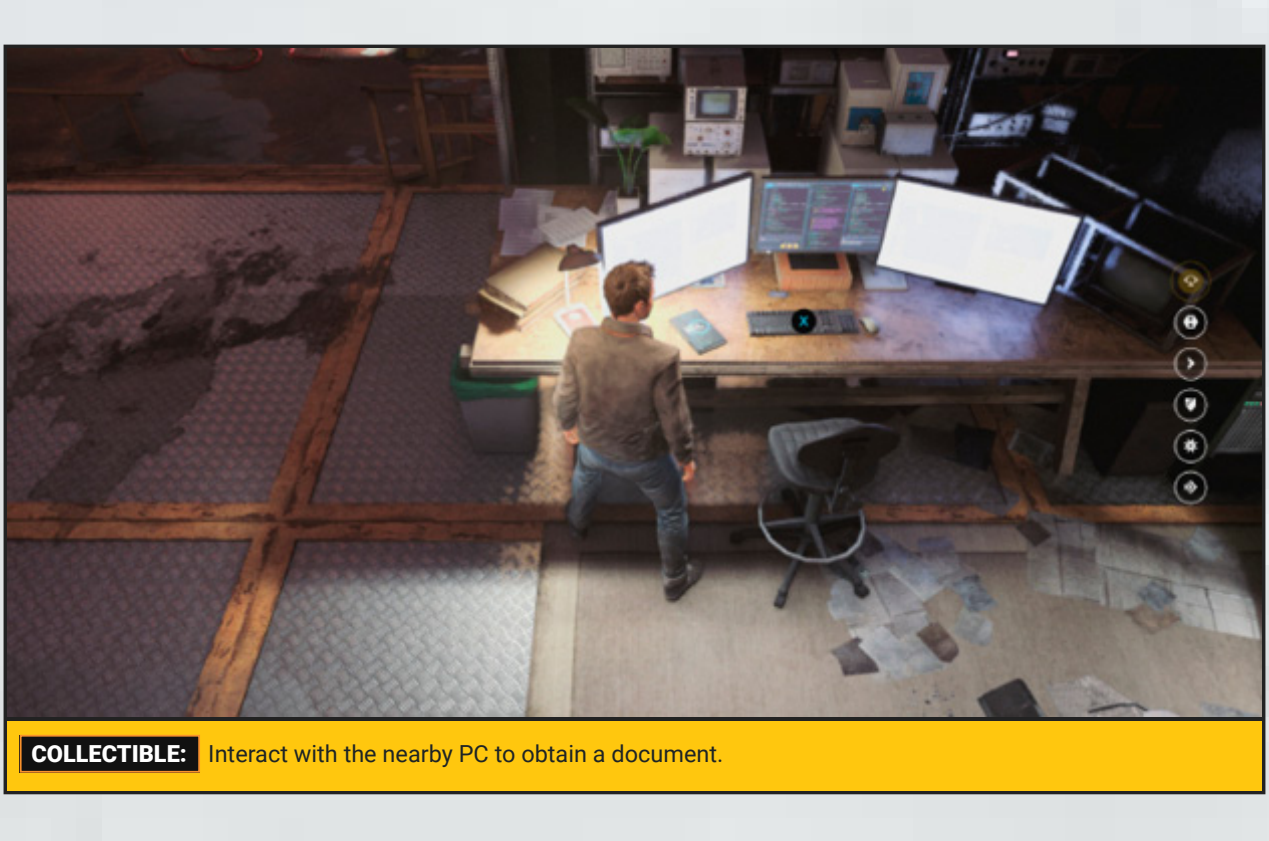
Jack asks if Will knows that they are coming. Beth says no. They enter Will's Workshop, but Will's not home; Beth says she made sure of that. Jack doesn't understand as Will is the only one who knows how the device actually works. Beth mysteriously replies that this is why he needs to be kept safe—in case things go wrong.



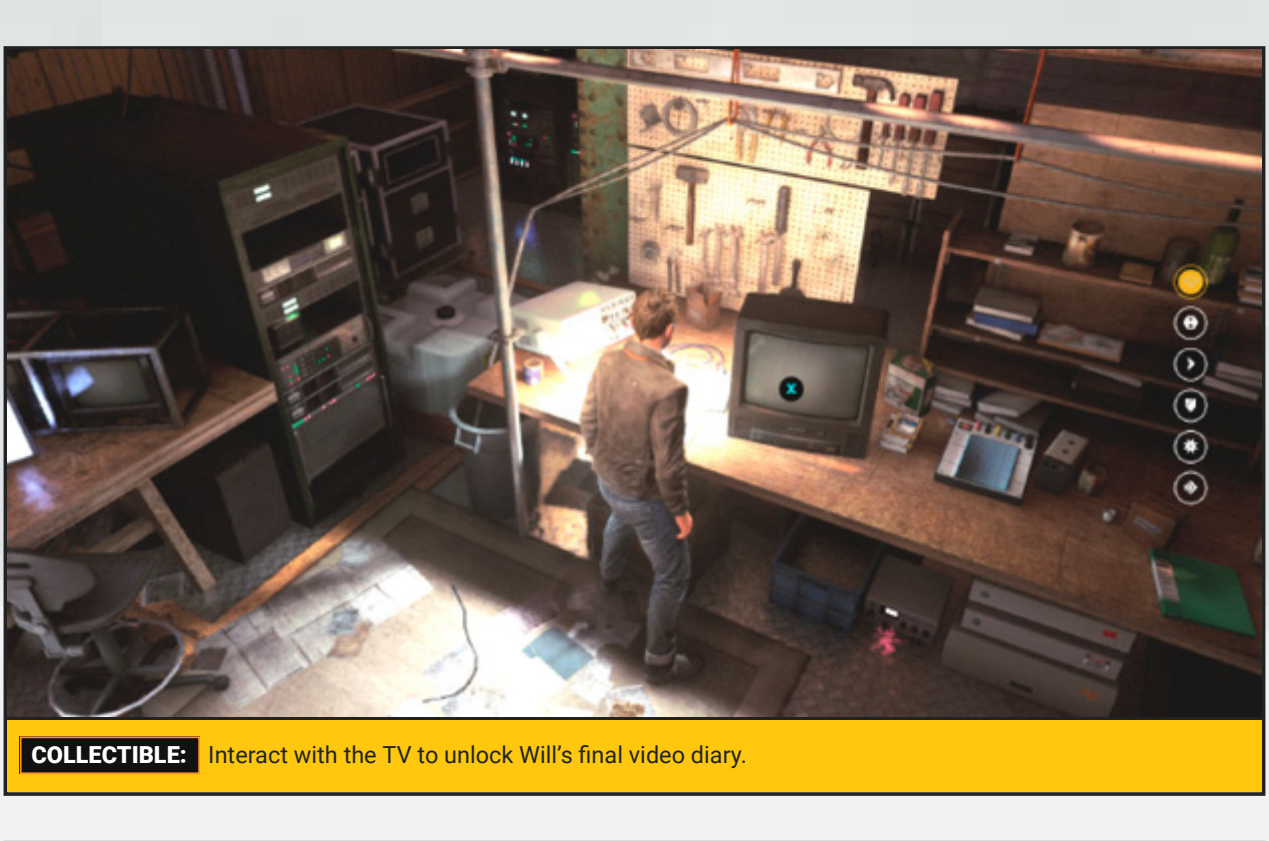
Jack walks up to the workbenches. There's equipment everywhere, and Jack uses Time Vision to reveal a large number of interesting items for investigation.



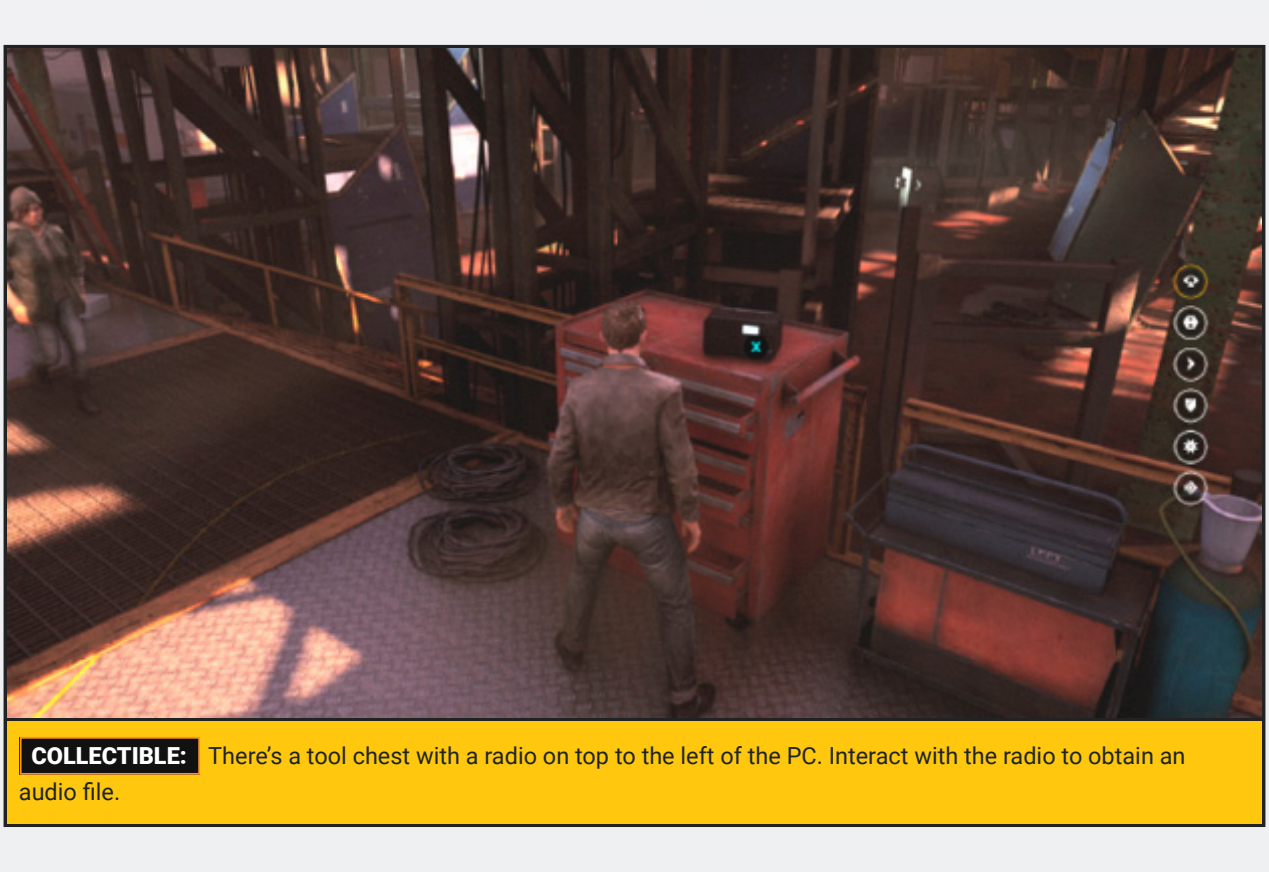
COLLECTIBLE: Interact with the schematics to obtain an image.



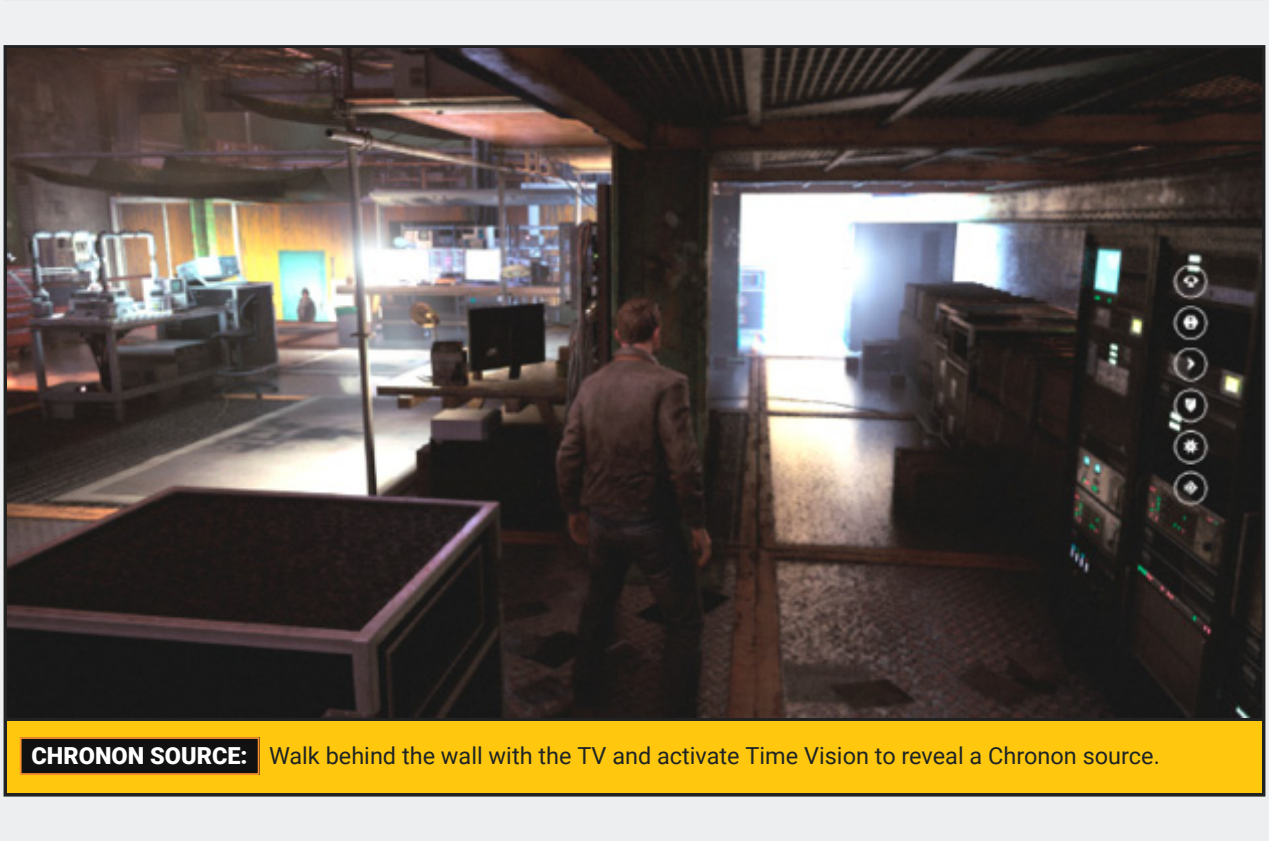
COLLECTIBLE: Interact with the nearby PC to obtain a document.



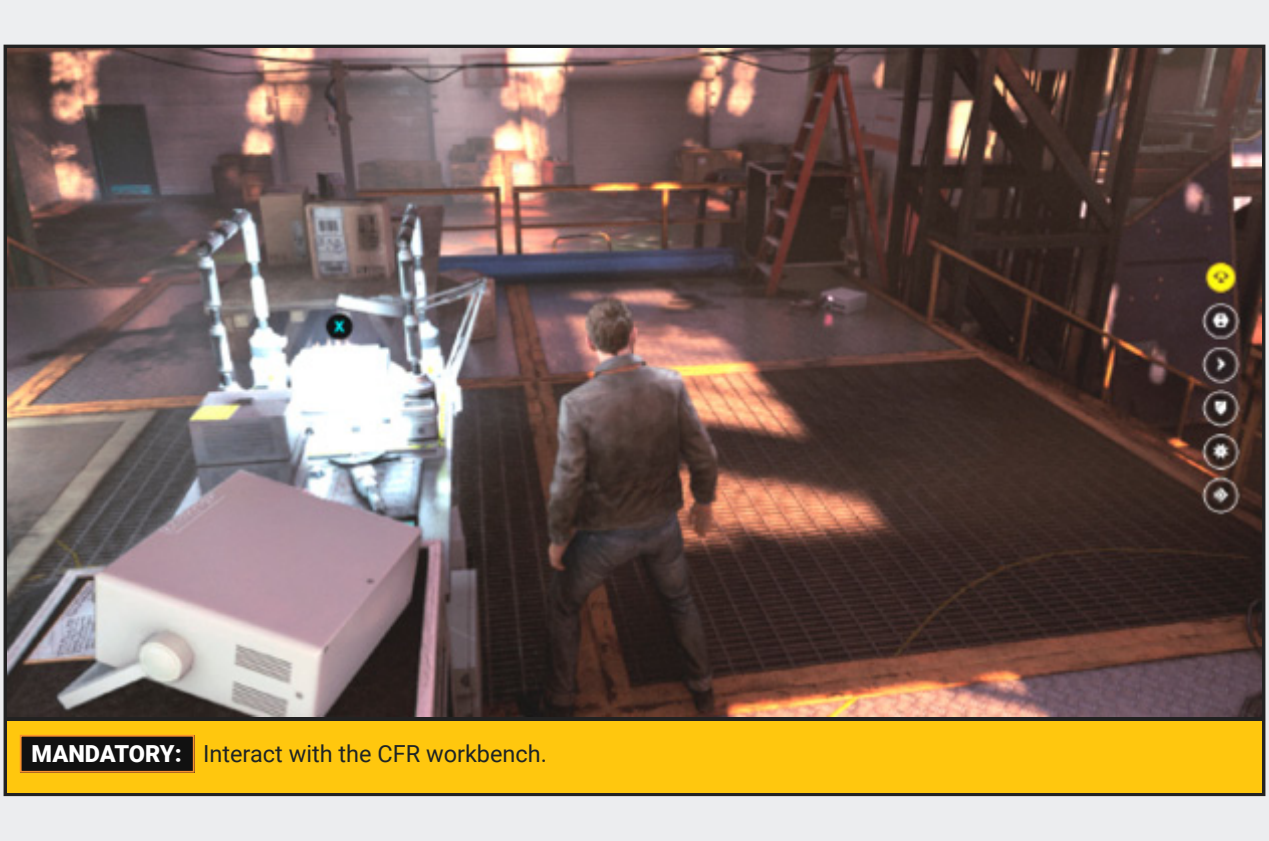
COLLECTIBLE: Interact with the TV to unlock Will's final video diary.



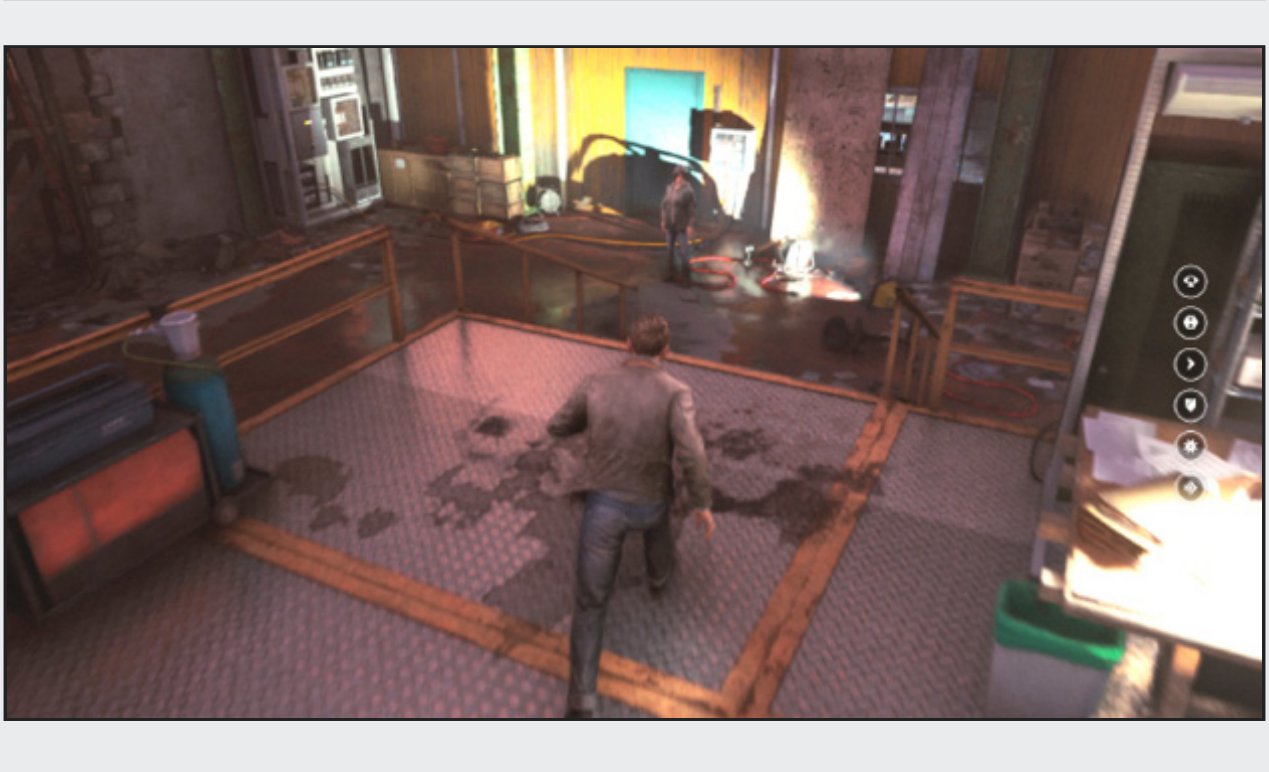
COLLECTIBLE: There's a tool chest with a radio on top to the left of the PC. Interact with the radio to obtain an audio file.



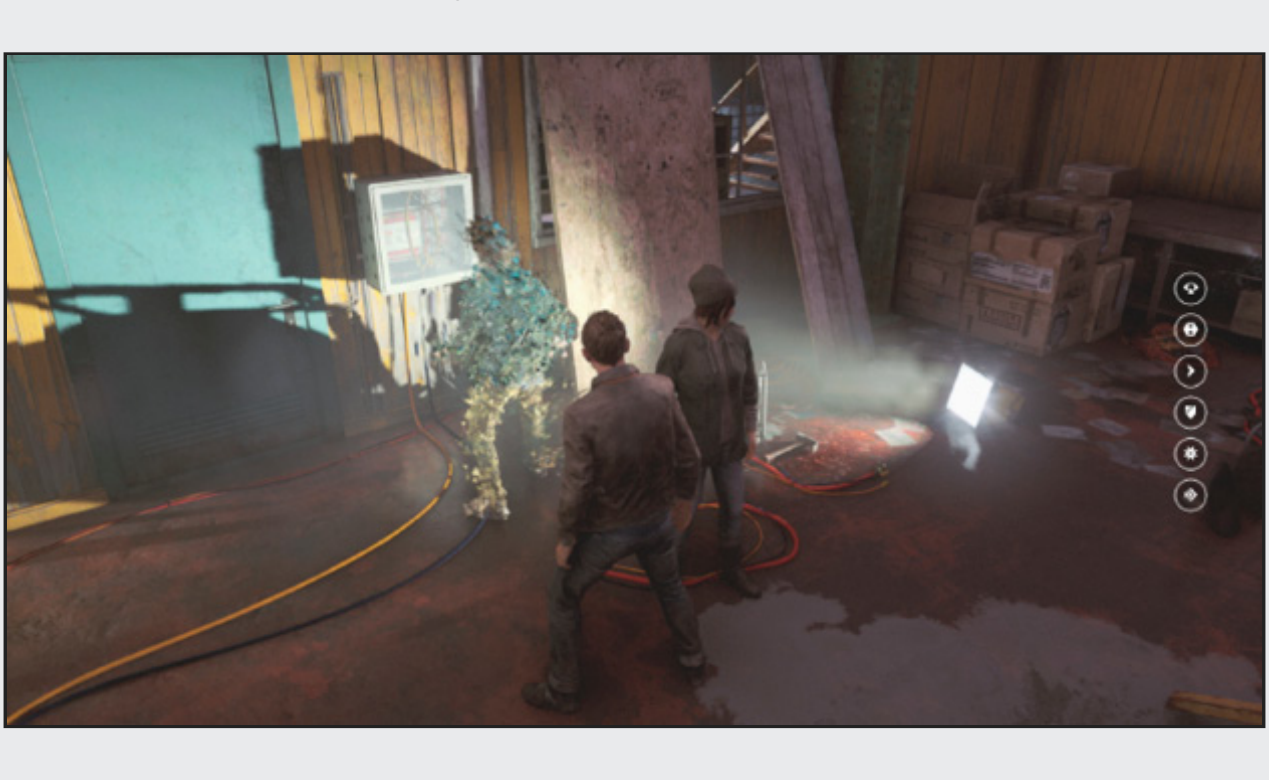
CHRONON SOURCE: Walk behind the wall with the TV and activate Time Vision to reveal a Chronon source.



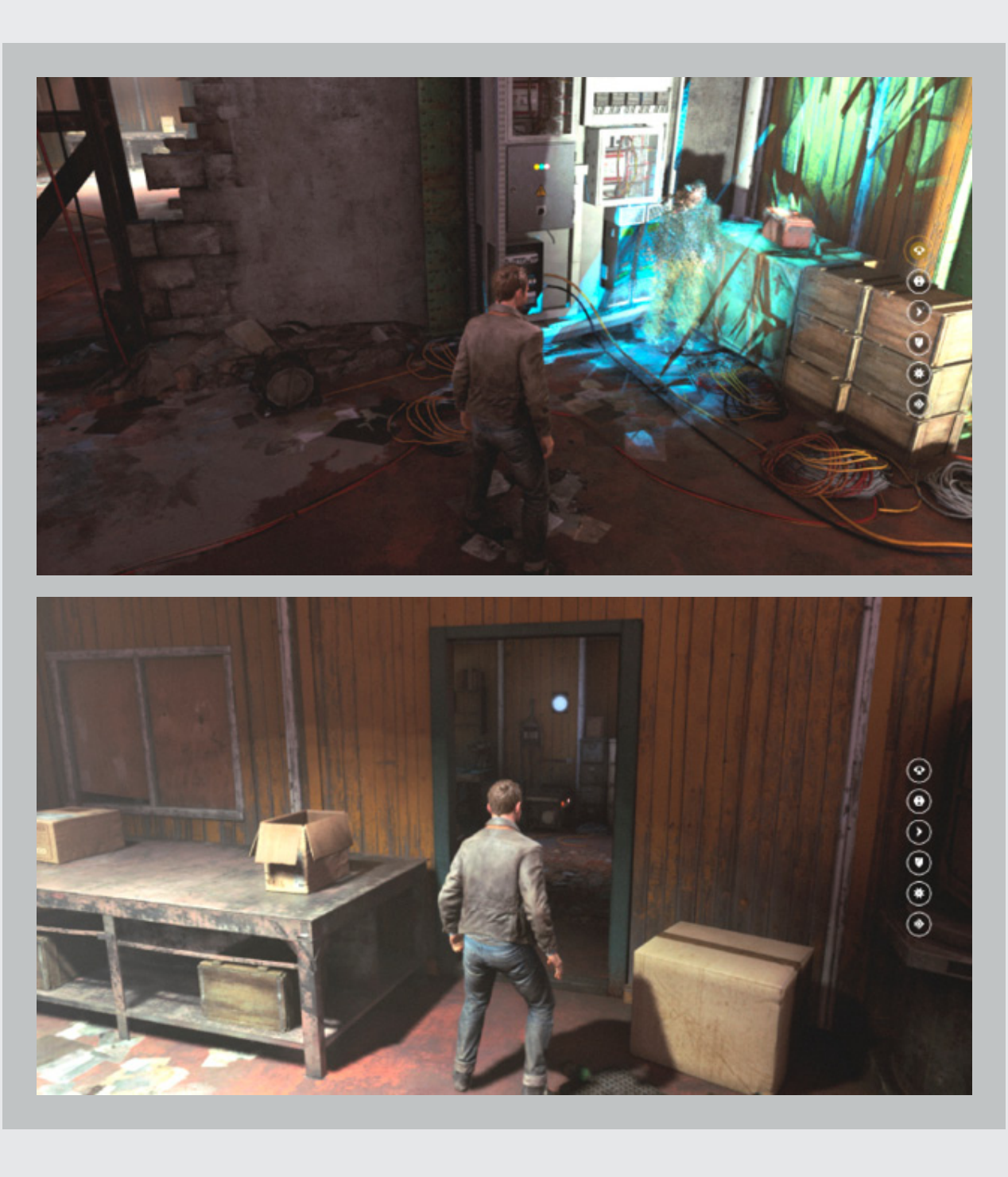
MANDATORY: Interact with the CFR workbench.



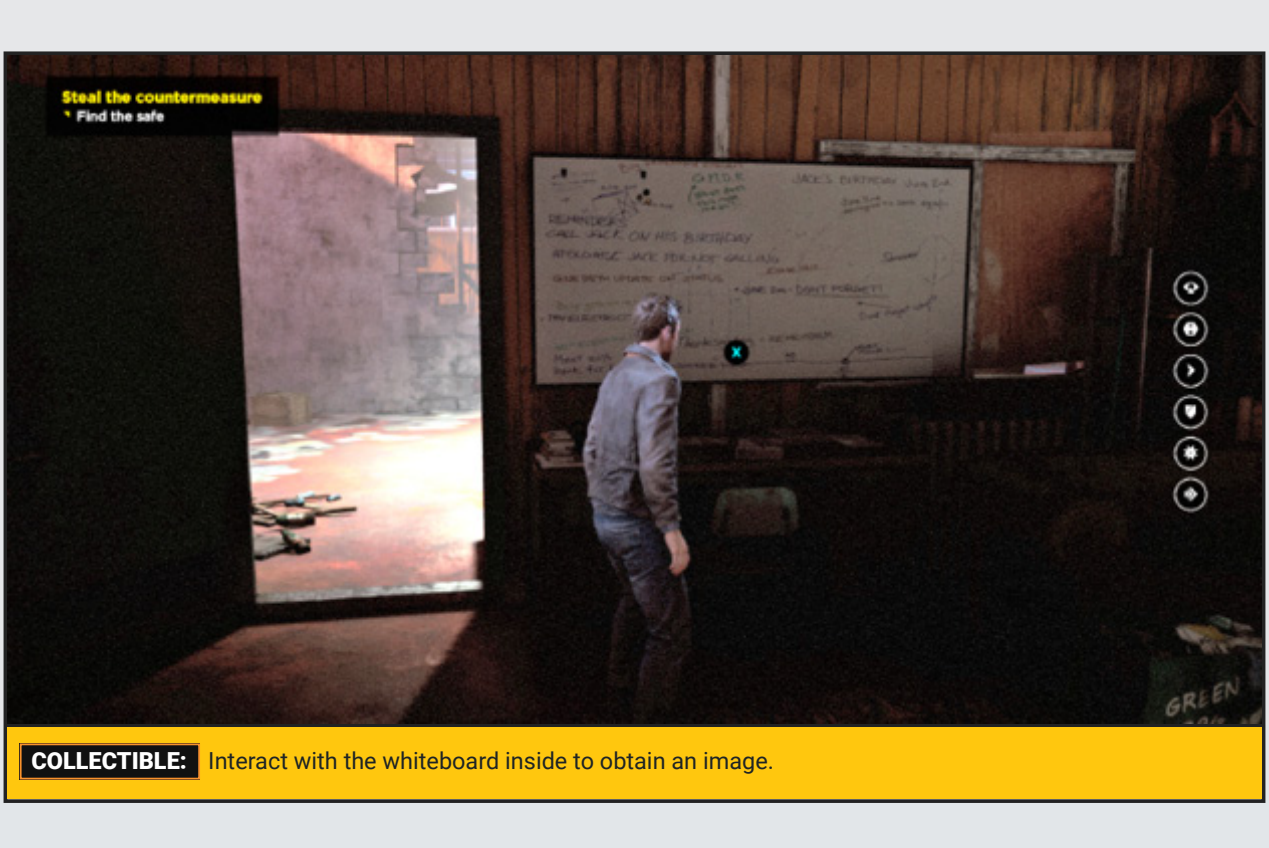
Jack walks downstairs and Interacts with the green door. It is locked, so they must find an alternate way in.



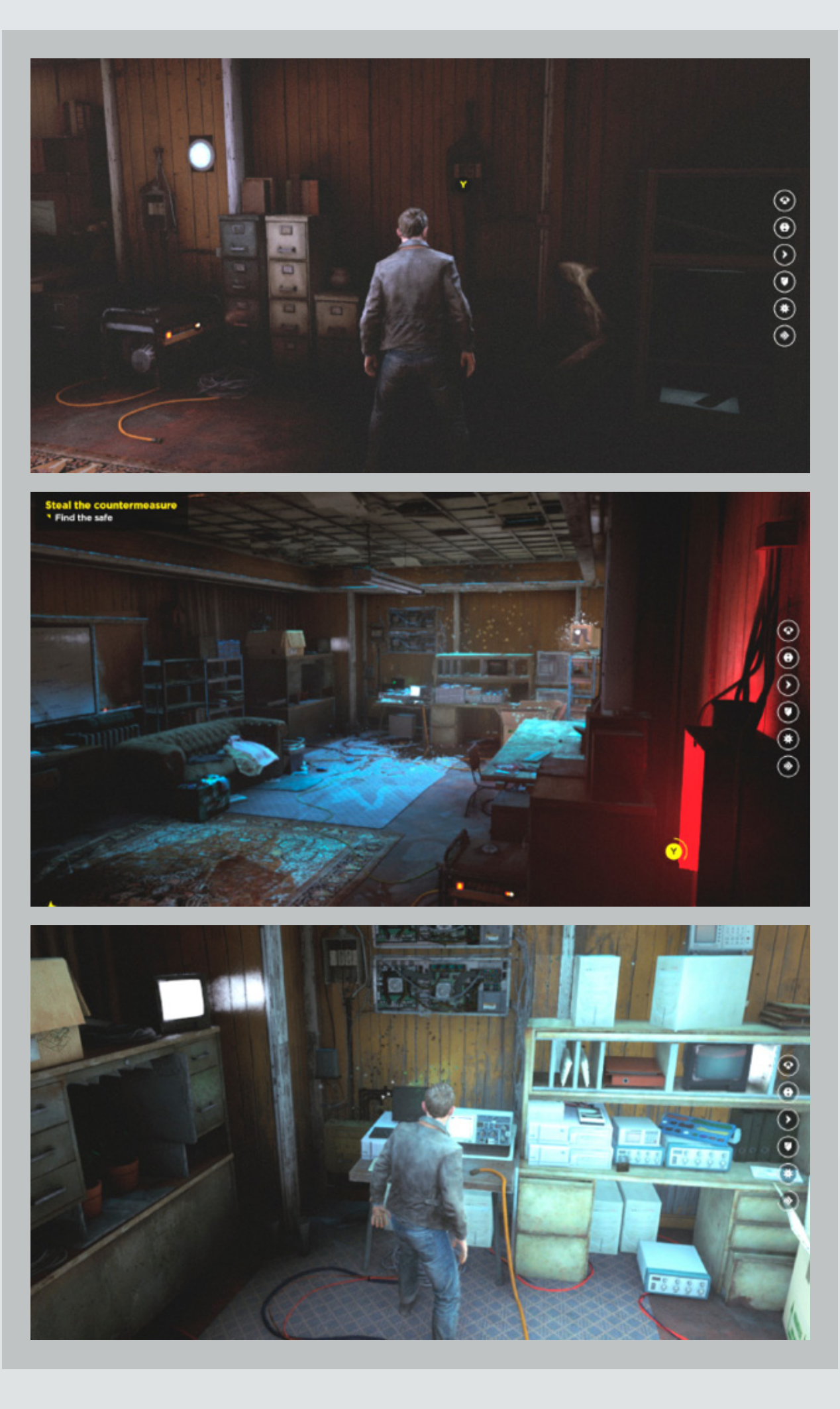
Press Y near the door to activate an echo of Will.



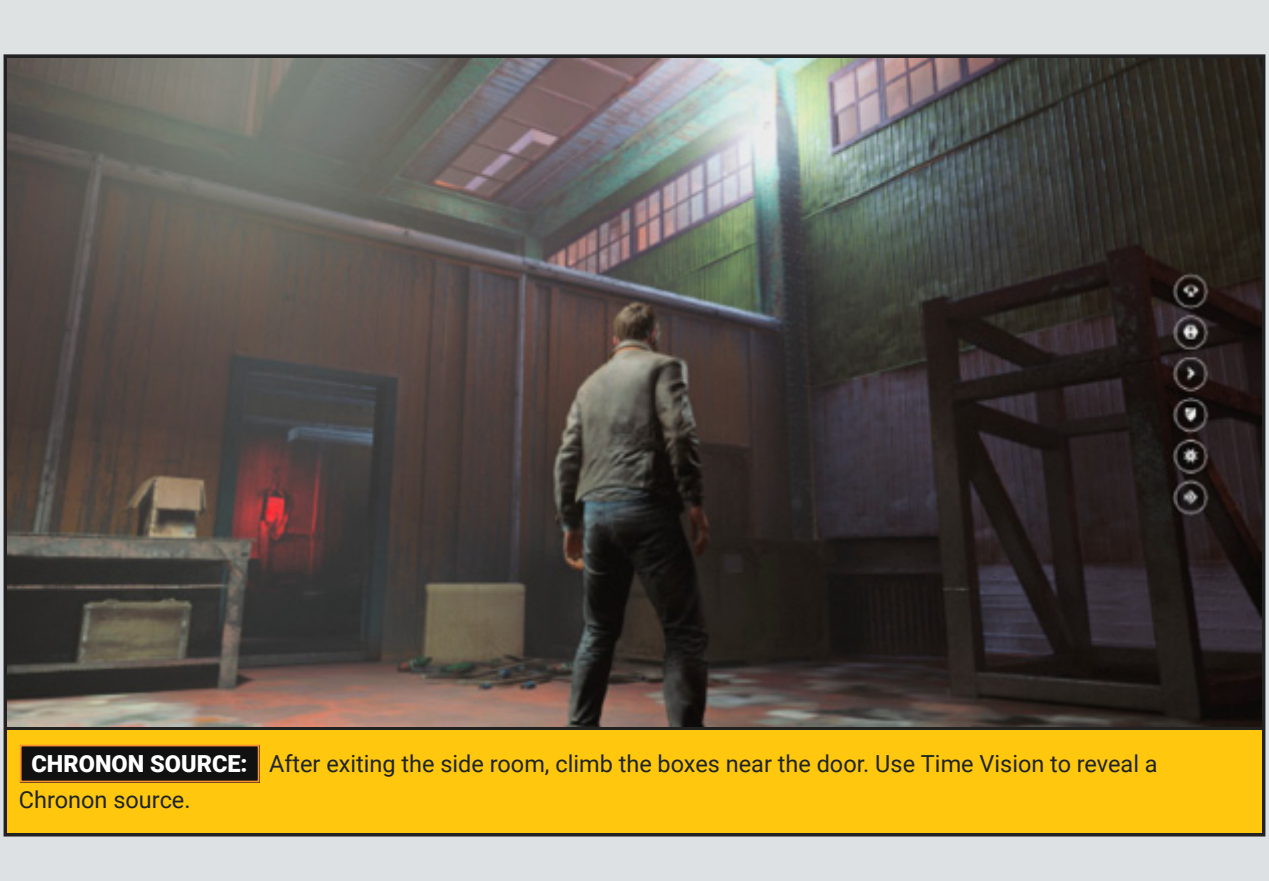
Follow the power cable/Will's echo over to the side room, then Interact with the door and enter.



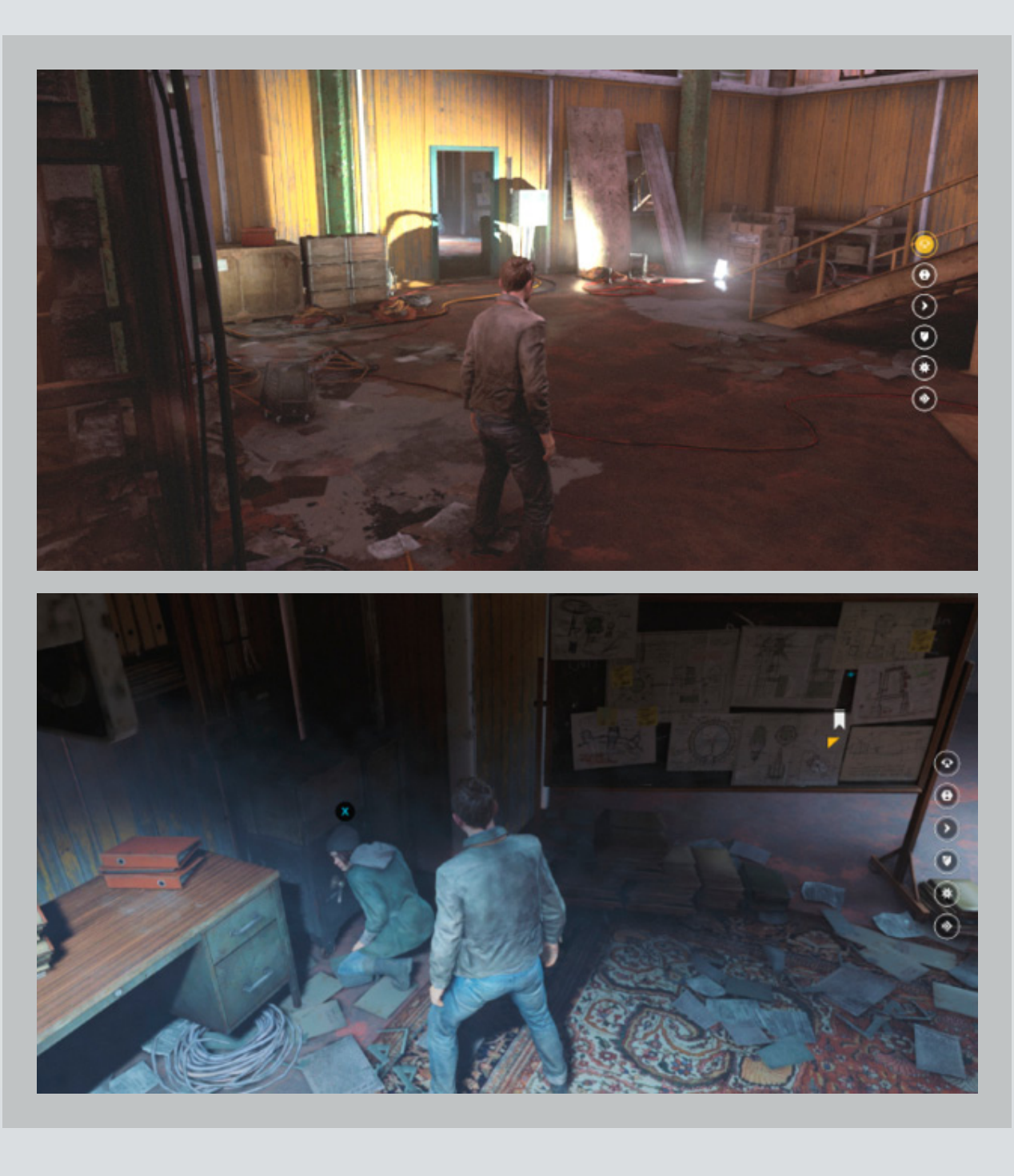
COLLECTIBLE: Interact with the whiteboard inside to obtain an image.



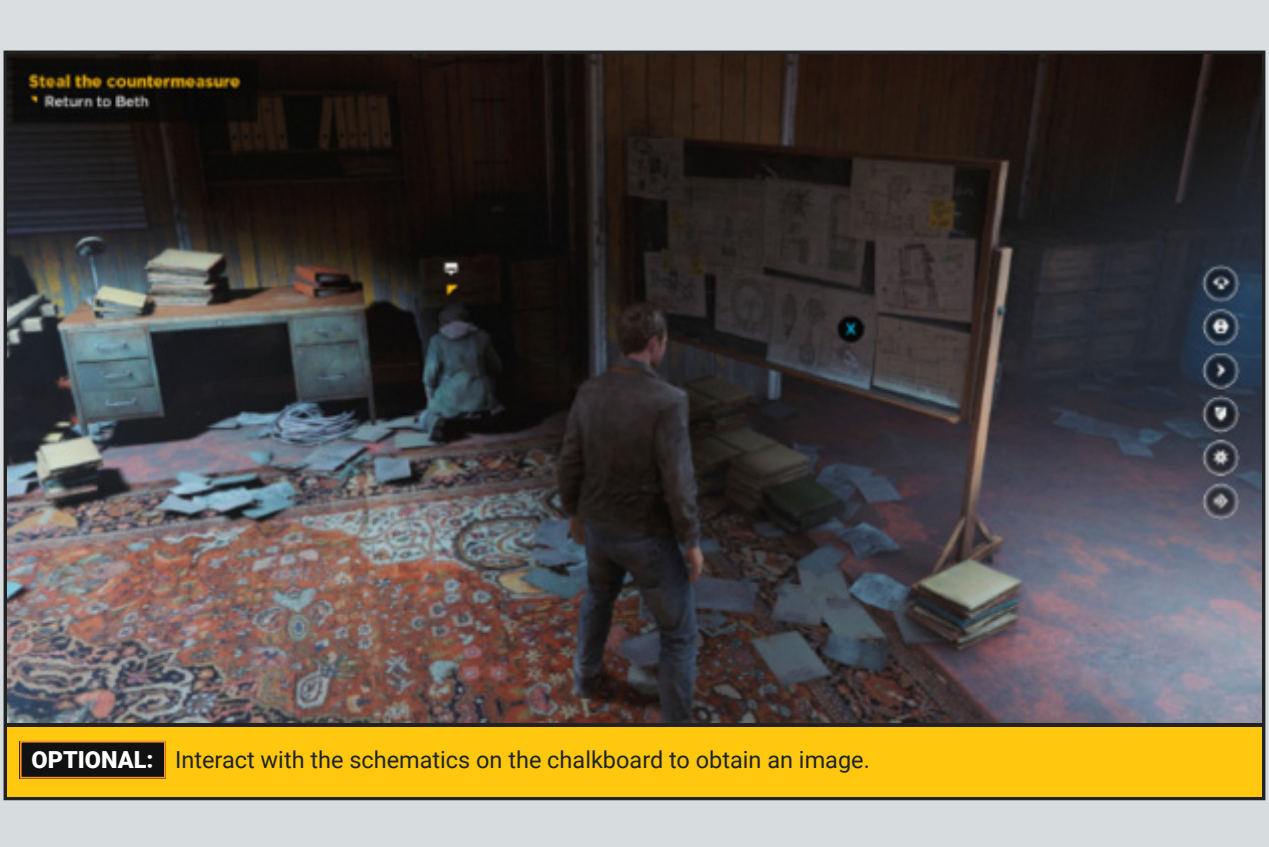
Turn around and rewind time near the switch on the wall. Then run to the control nearby to unlock the green door from earlier.



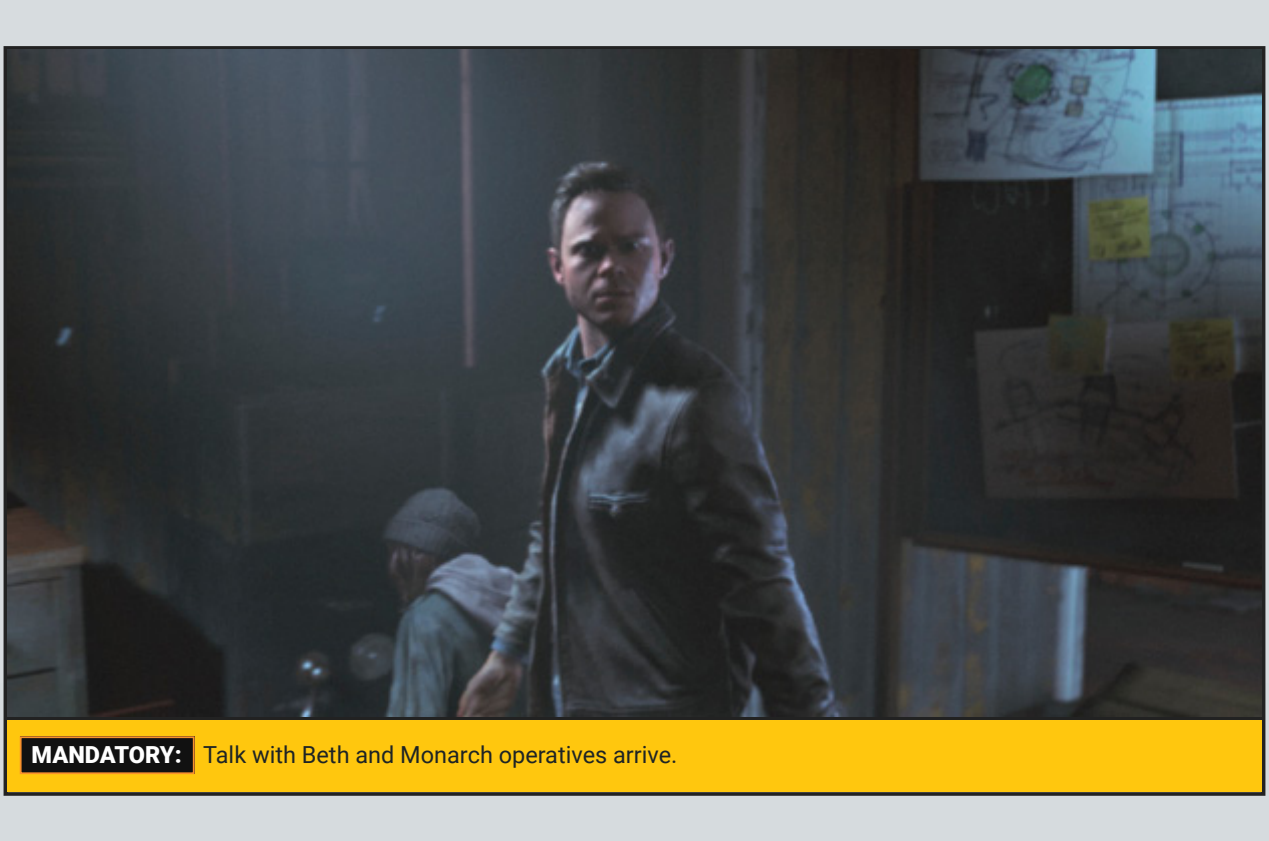
CHRONON SOURCE: After exiting the side room, climb the boxes near the door. Use Time Vision to reveal a Chronon source.



Return to Beth. She's inside the previously locked room, attempting to unlock a safe.



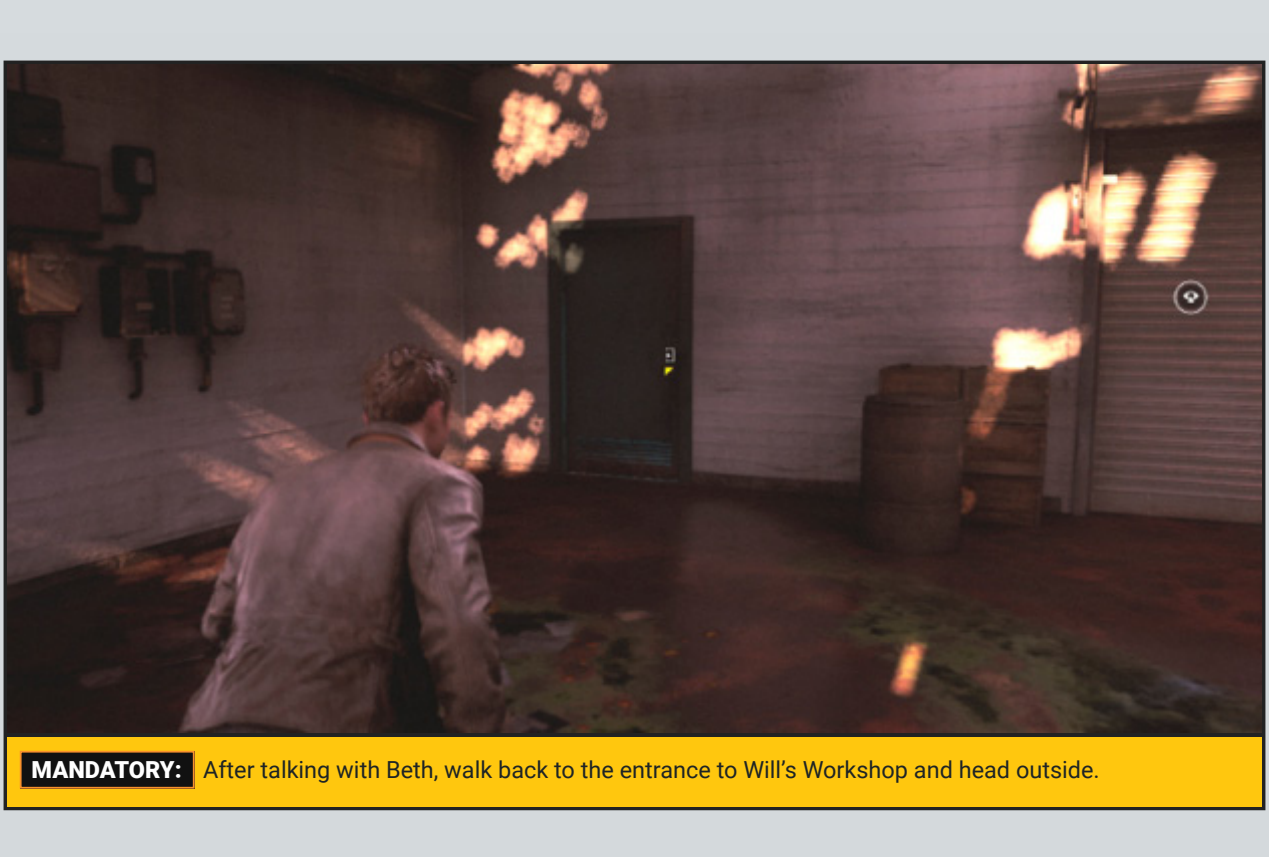
OPTIONAL: Interact with the schematics on the chalkboard to obtain an image.



MANDATORY: Talk with Beth and Monarch operatives arrive.

HINT:

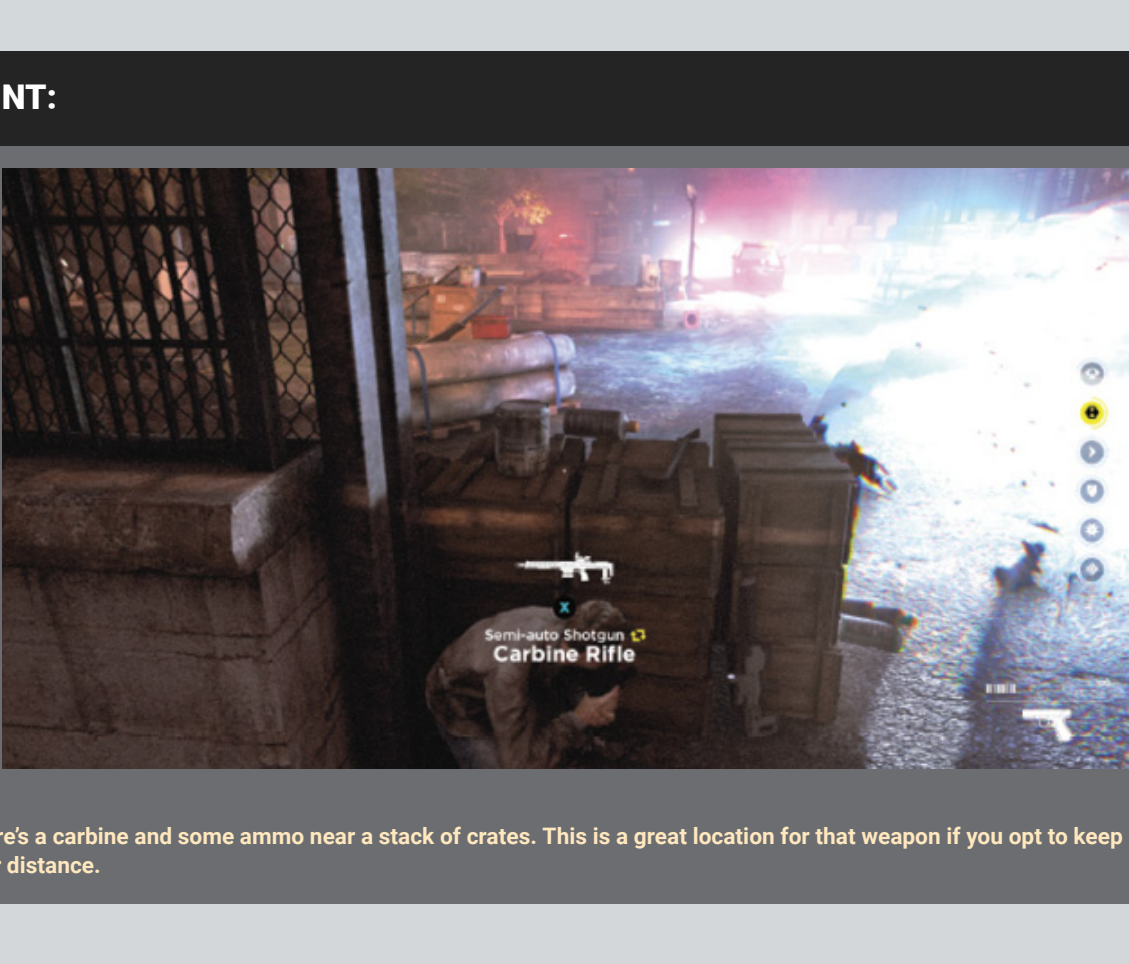
Interacting with Beth here will prevent you from obtaining any missing collectibles in Will's workshop. Be sure to grab everything first!



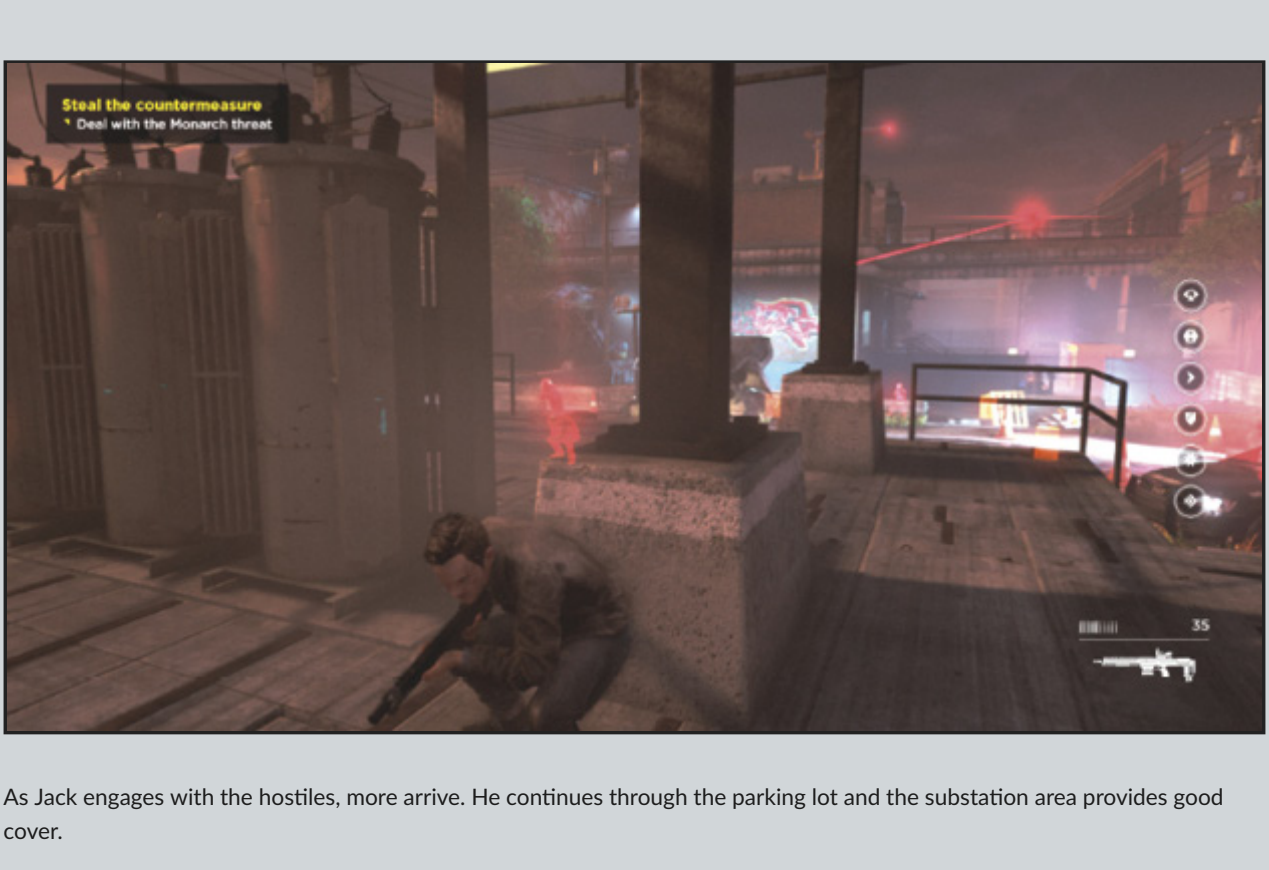
MANDATORY: After talking with Beth, walk back to the entrance to Will's Workshop and head outside.

There are a few operatives out there. Take them out and head into the parking lot.

HINT:



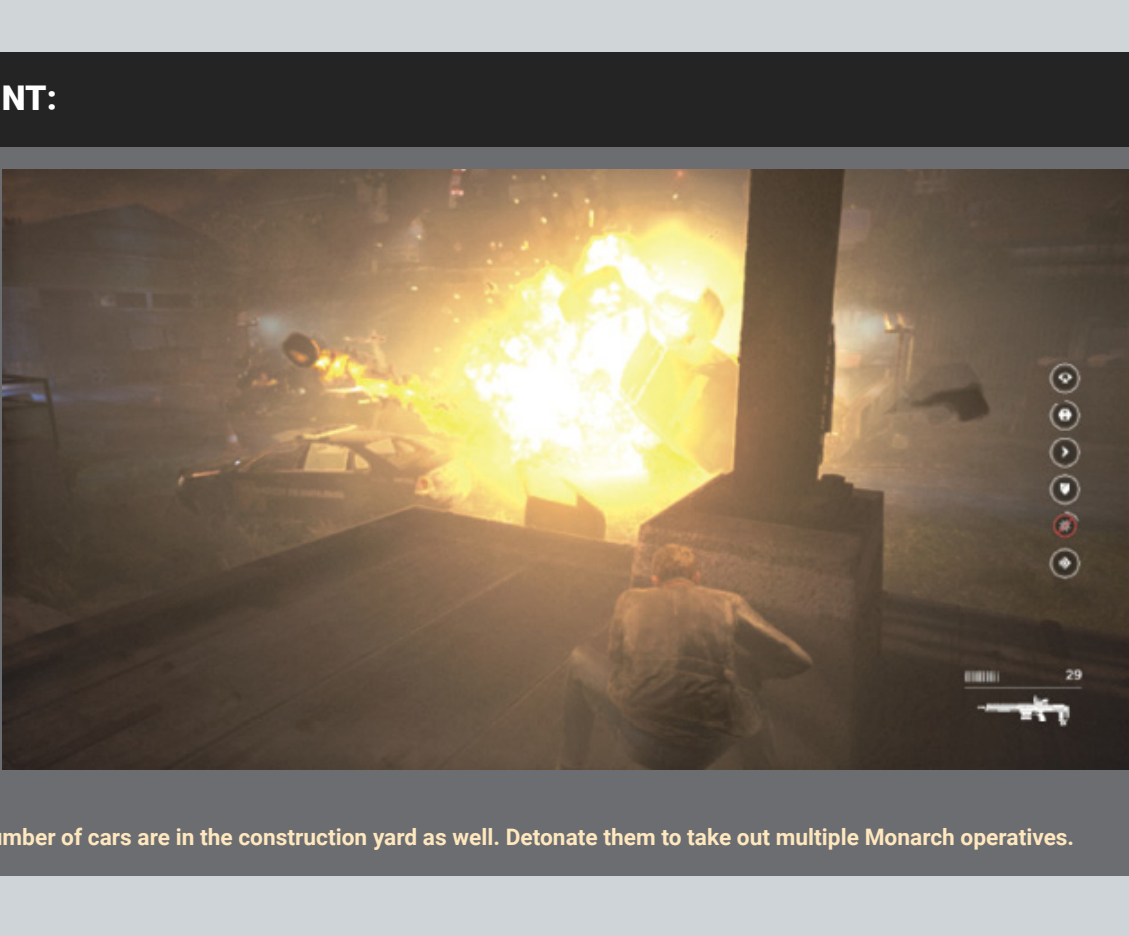
There's a carbine and some ammo near a stack of crates. This is a great location for that weapon if you opt to keep your distance.



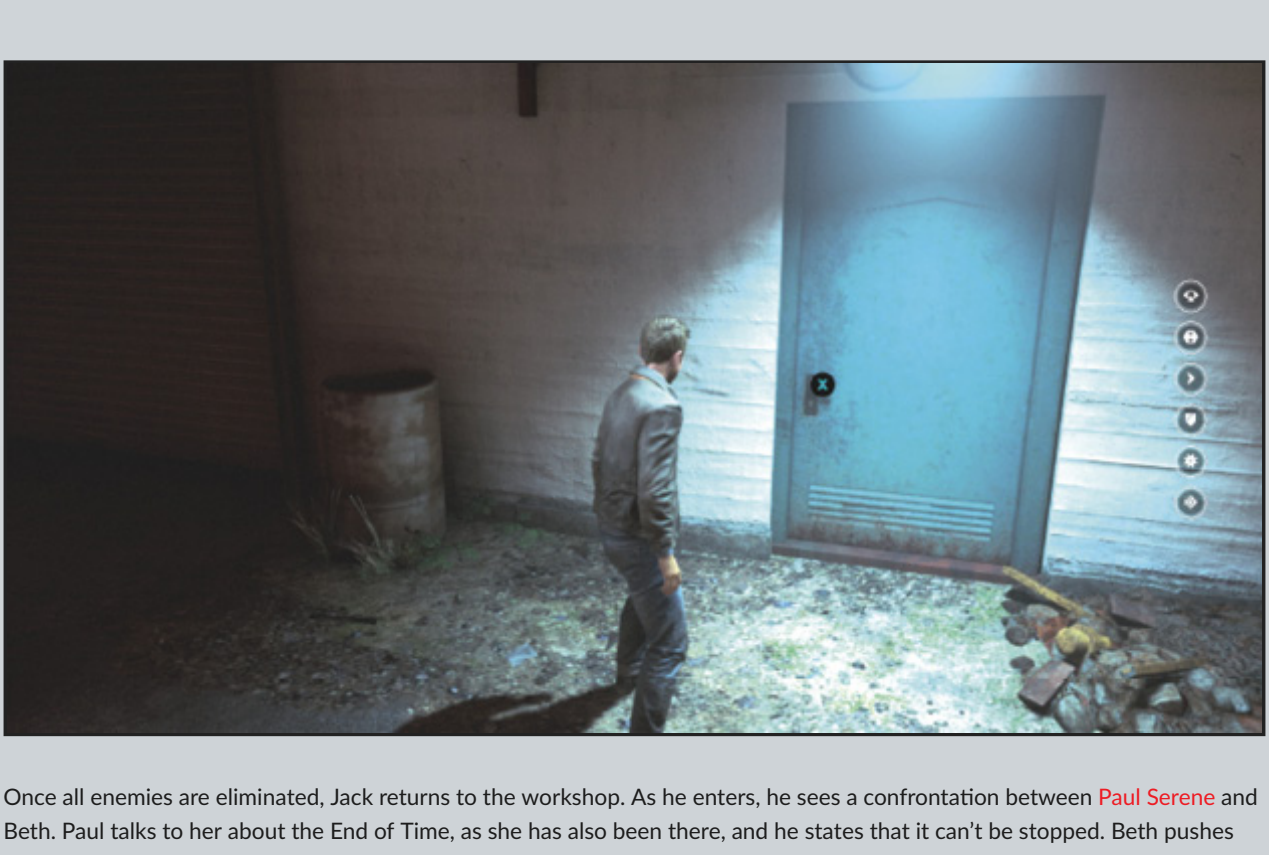
As Jack engages with the hostiles, more arrive. He continues through the parking lot and the substation area provides good cover.

Snipers appear on the catwalks above the construction yard where Jack end Beth entered earlier, so he has to be careful.

HINT:

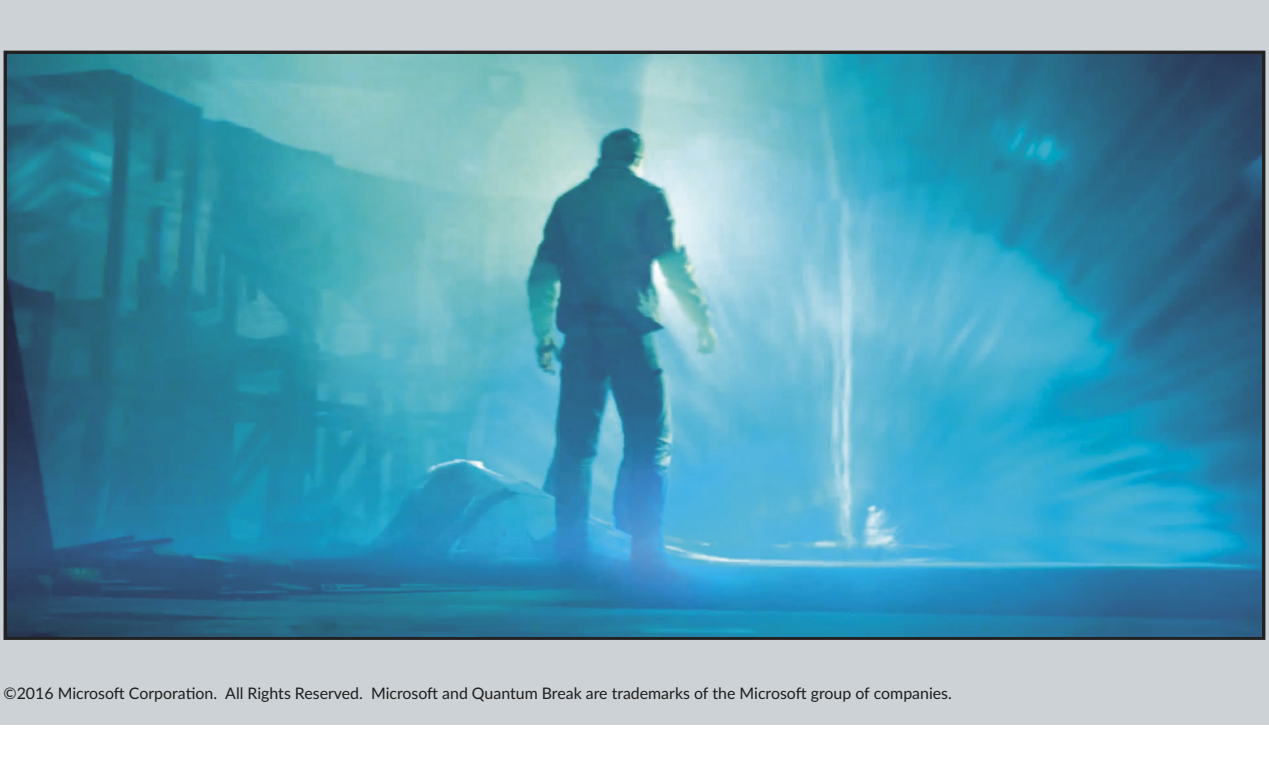


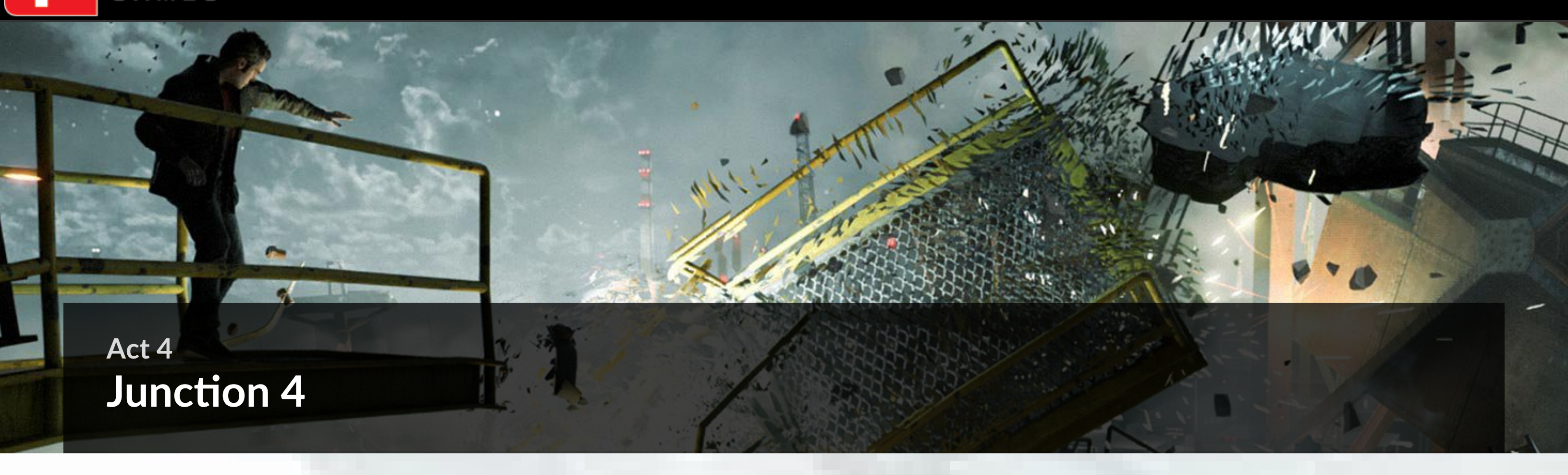
A number of cars are in the construction yard as well. Detonate them to take out multiple Monarch operatives.



Once all enemies are eliminated, Jack returns to the workshop. As he enters, he sees a confrontation between Paul Serene and Beth. Paul talks to her about the End of Time, as she has also been there, and he states that it can't be stopped. Beth pushes back and asks Paul what if he's wrong.

Beth tries to shoot Paul, but he Time Dodges out of the way and instead shoots her. As she is hit, she falls to the ground but the countermeasure slips out of her hand and turns itself on. Paul, Beth, and Jack are caught in the bast ... but more than anything, they failed. They caused the Fracture like it was destined to be.





Act 4

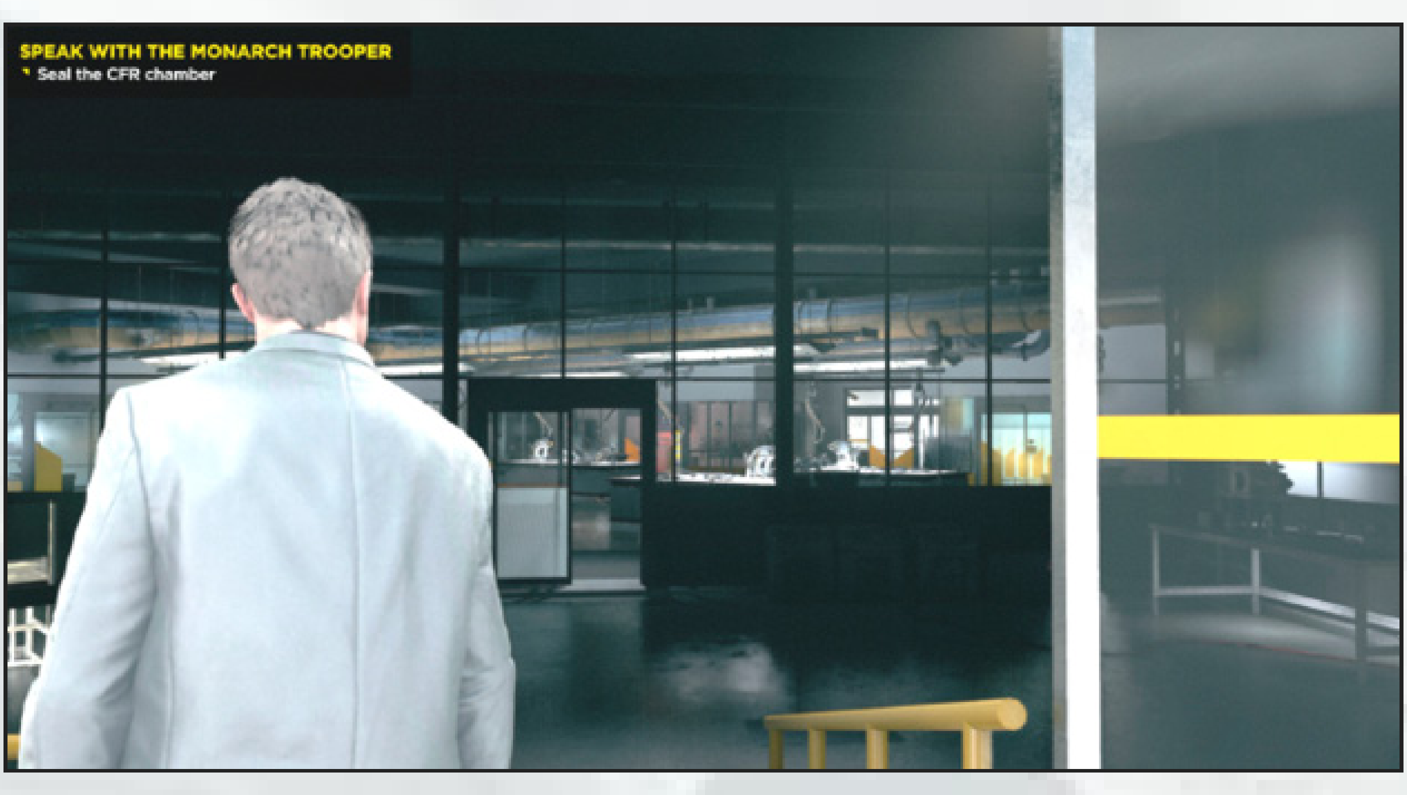
Junction 4

CONTROL/SURRENDER

Consumed by pain and paranoia, Serene's now truly struggling with his Chronon Syndrome. He no longer knows who to trust, and all of his plans seem to be slipping through his fingers. He knows the End of Time is getting closer every second; he knows that his Lifeboat Protocol is ready, but he isn't sure if it'll be any good.

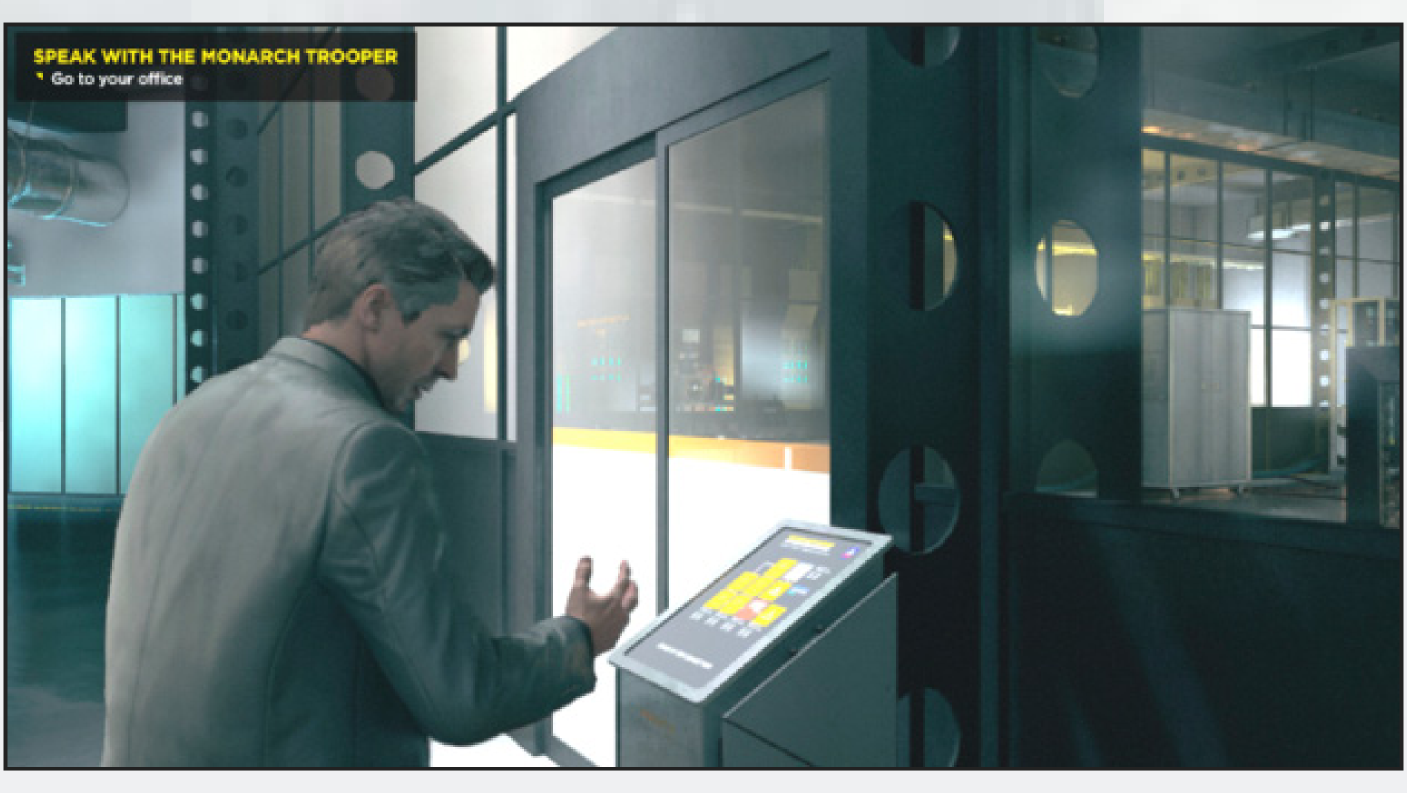
One of his men comes to him with a damaged Chronon Syndrome treatment, and Serene isn't sure if he can trust it. Will it help? Or is it a trap to get him to poison himself? A part of him just wants to give in to the thing he feels inside himself. Another part needs to maintain control and carry the mission to its end. Serene has to decide whether to give into paranoia and rage, refusing the treatment, or maintain control and take it.

Chronon Sources	0
Intel	0
Collectibles	1
Quantum Ripples	0



CFR Chamber: October 10, 2016—5:05am—25 hours after the Fracture in time.

Paul doesn't have much time left. He spent 17 years working it out, planning, building Monarch, because he knew what was coming—and he knew it couldn't be stopped. But what he built turned against him. He doesn't see the point in saving them if he can't trust them. He feels he's slipping away. The sickness is accelerating.



The CFR had cost him so much, but he has harnessed its power, and with it his plan will work. He will be able to keep the lights on when the world goes dark.

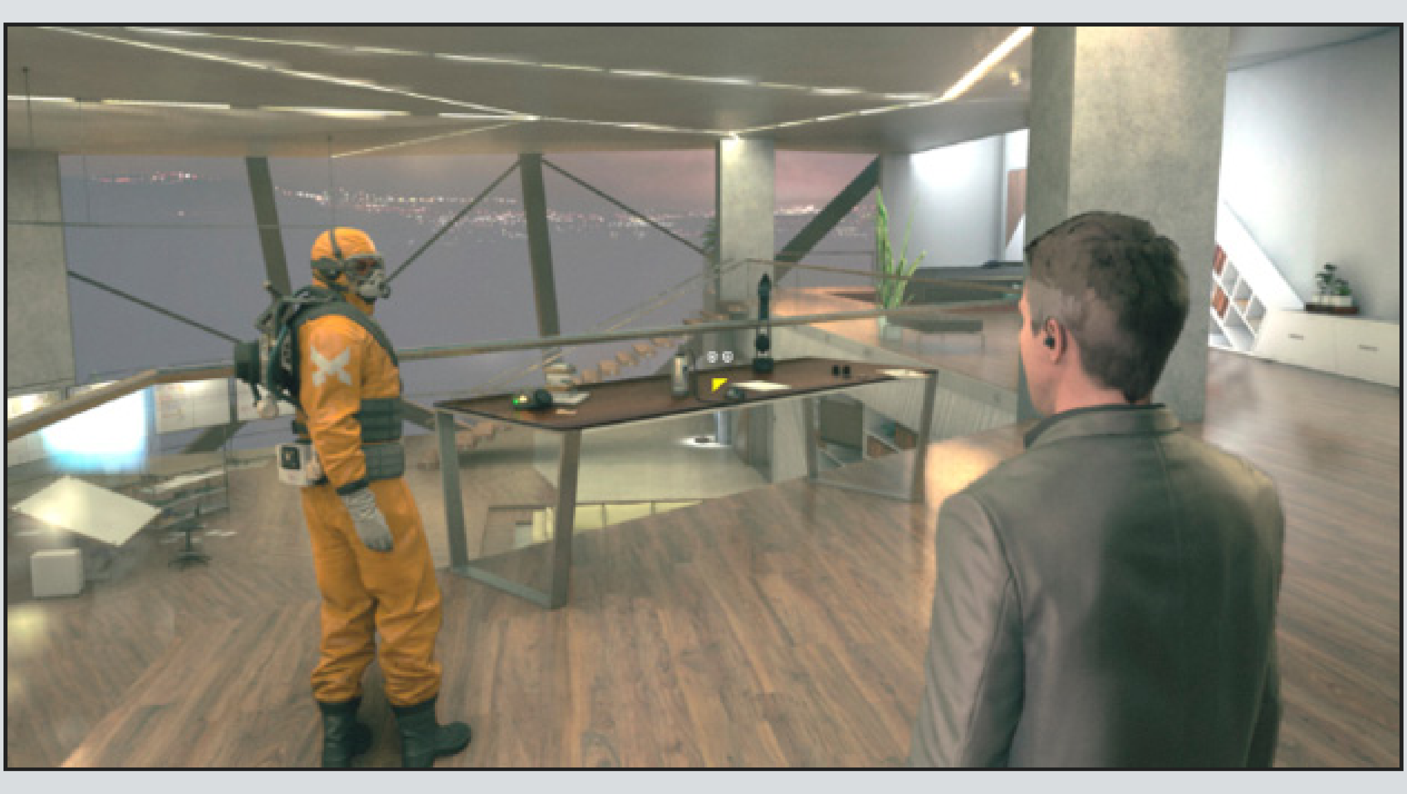
A Monarch solider contacts him about the cleanup report of Dr. Kim's lab he wanted. Paul tells the soldier to meet him in his office. He will be there once he seals the CFR chamber.

The lab explosion, his treatments—all gone. First things first: seal the chamber. The Chronon Field Regulator, Will's precious countermeasure, has to be kept safe at all cost. The Lifeboat depends on it.

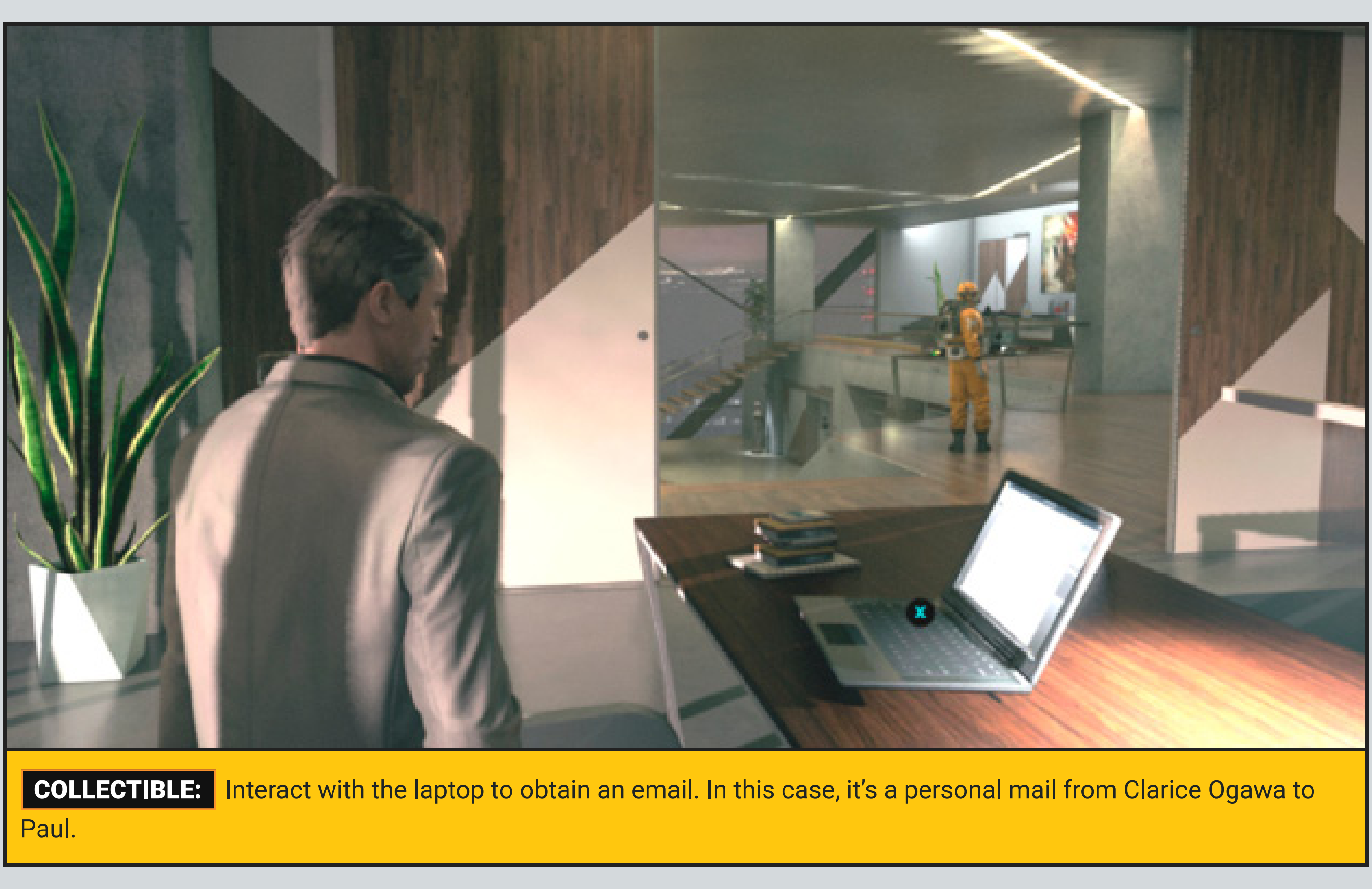
Paul exits the CFR chamber and locks the door behind him, using the terminal. Once completed, the solider confirms that he's in his office. Paul, clearly sick, slowly moves to meet him.

Paul continues through the lab and up the staircase to Paul's office. He is near the end. He doesn't know how to trust anymore —some wanted the Lifeboat to fail, but Paul does not understand why.

Once inside this office, he slowly walks up the large staircase. The Monarch soldier awaits him above.



At the top, a soldier waits near Paul's desk. The soldier explains that they searched Dr. Kim's destroyed lab. He reports that the treatments were destroyed, but there was one left. The casing appears to be broken, however.

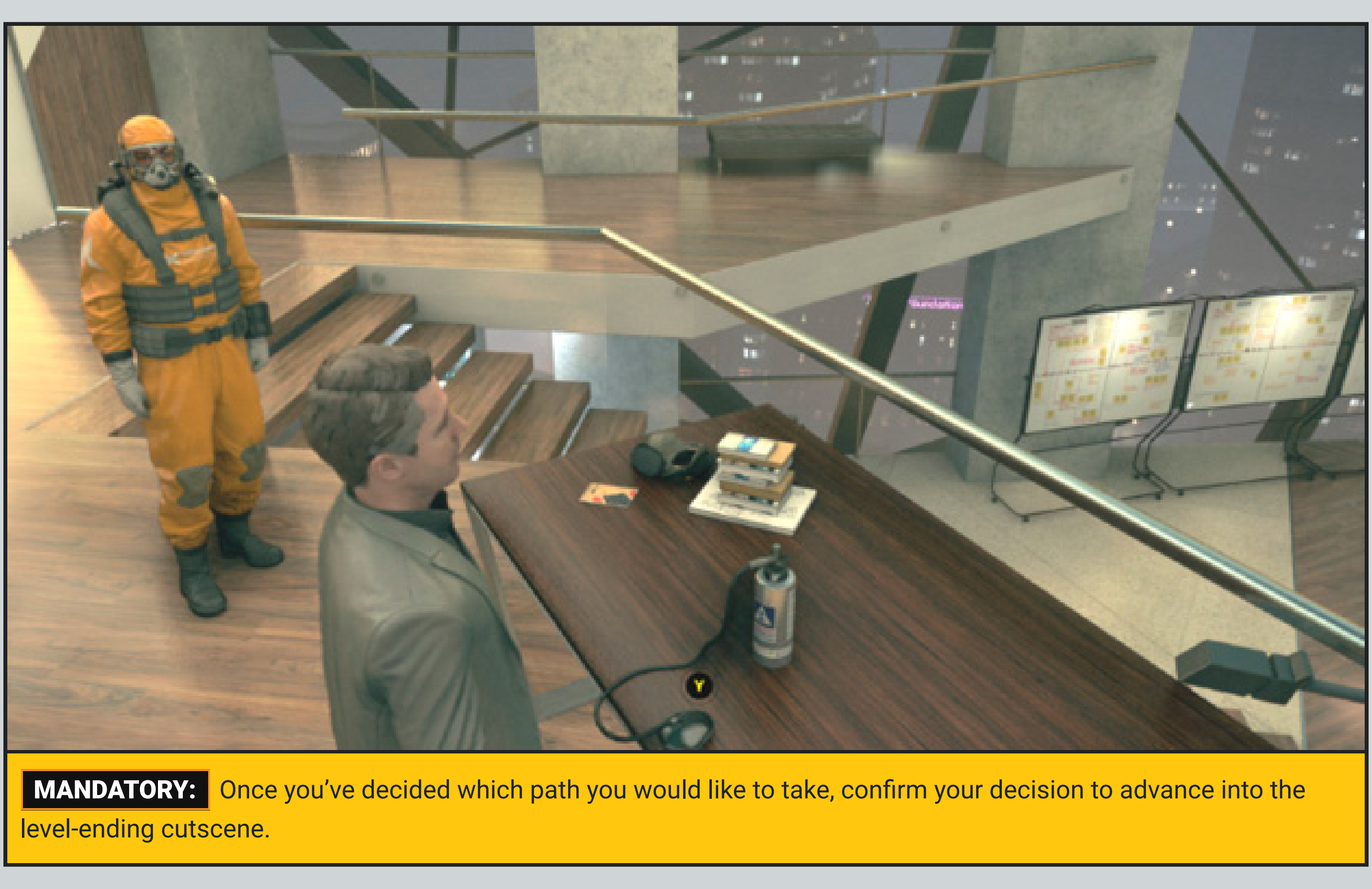


COLLECTIBLE: Interact with the laptop to obtain an email. In this case, it's a personal mail from Clarice Ogawa to Paul.

Before inspecting the Chronon treatment on the table, Paul walks to his desk and Interacts with the laptop to obtain an email.

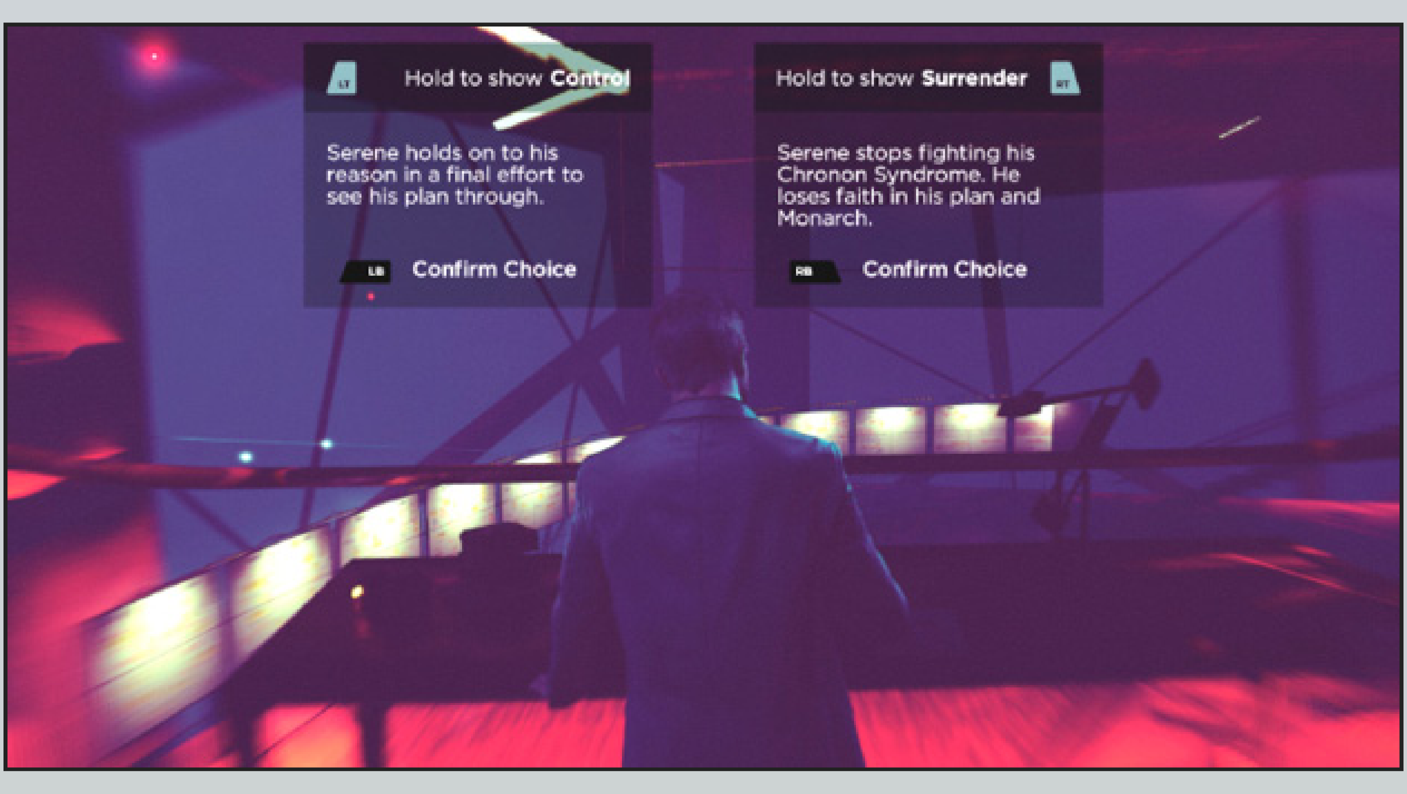
Paul walks over to the Chronon Treatment and inspects it.

JUNCTION DECISION



MANDATORY: Once you've decided which path you would like to take, confirm your decision to advance into the level-ending cutscene.

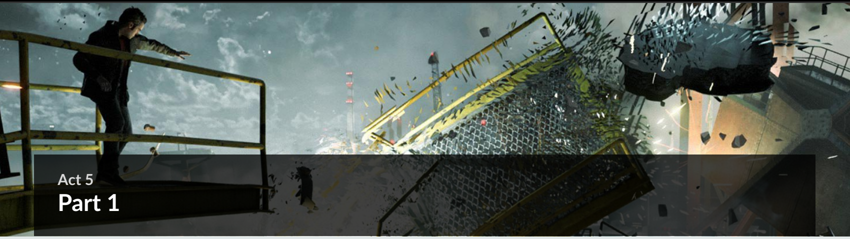
Once within the Junction decision moment, you can preview both decisions before deciding which option you want to choose. This decision may have wide-ranging consequences, so choose carefully.



Serene holds on to his reason in a final effort to see his plan through.

Serene stops fighting his Chronon Syndrome. He loses faith in his plan and Monarch.

In this Junction, Paul Serene has to decide if he wants to hold onto his reason in a final effort to see his plan through (CONTROL), or if he should stop fighting his Chronon Syndrome and lose faith in his plan and Monarch (SURRENDER).



Act 5

Part 1

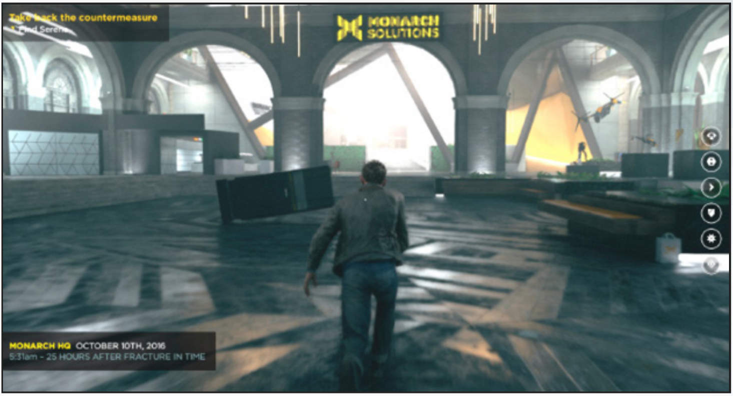
MONARCH SOLUTIONS

MONARCH HQ

Jack makes his way into the Monarch HQ with the intent of taking the countermeasure. The End of Time is imminent, and he doesn't have much time. Fighting his way through the building, he eventually locates the countermeasure. Called the Chronon Field Regulator by Monarch, they have repurposed it as a key component in the Lifeboat Project, Monarch's survival plan for the End of Time.

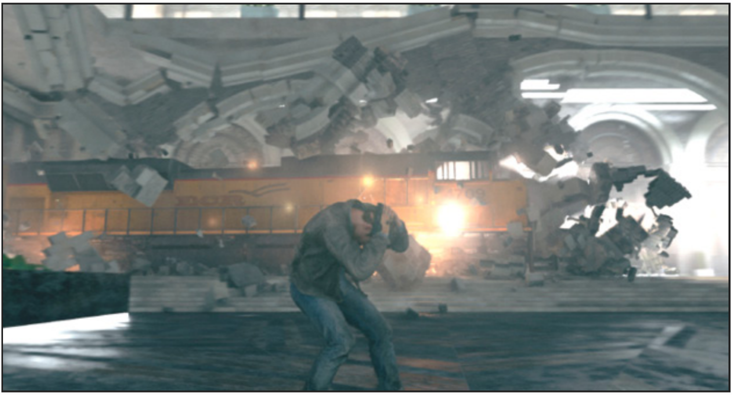
Unfortunately, Jack doesn't know how to make it work—he may be related to a scientific genius, but he's not an engineer himself, and the countermeasure is an exceedingly complicated device that doesn't come with an instruction manual. But Jack has a plan for this. Monarch has installed the Time Machine core they took from the university in a new Time Machine frame here at Monarch HQ. With that, Jack can travel back to the time of the university experiment, when William was still alive—after all, if anybody knows how to work the countermeasure, it's his brother.

Chronon Sources	3
Intel	4
Collectibles	18
Quantum Ripples	0


Take back the countermeasure
MONARCH SOLUTIONS
MONARCH HQ OCTOBER 10TH, 2016
5:31am - 25 HOURS AFTER FRACTURE IN TIME

Monarch HQ October 10, 2016, 5:31 AM—25 hours after the Fracture in time.

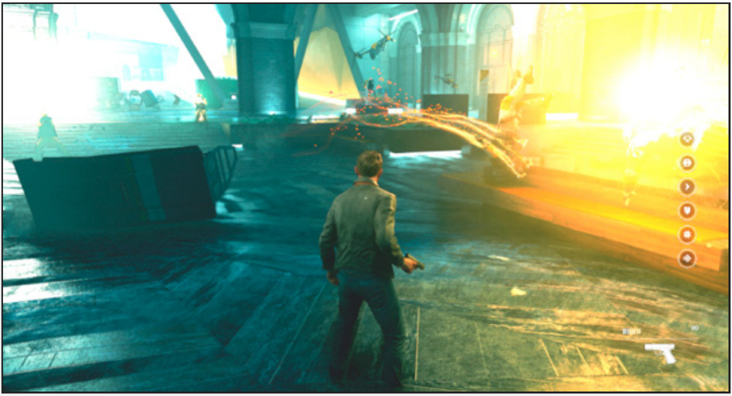
Time is broken The city is in a state of chaos and the End of Time is closing in. The solution was inside Monarch HQ—the countermeasure. Jack was here to steal it from Monarch.



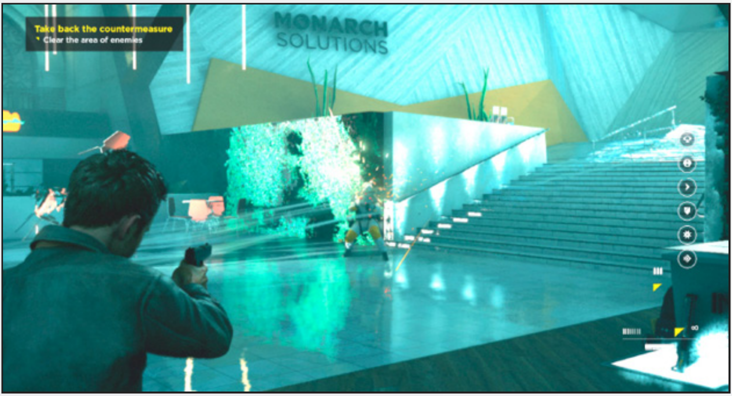
Right as he enters Monarch HQ, a stutter collapses and a runaway train crashes into the building. Shortly after, another stutter hits, leaving the train unstable and careening through pillars inside the entrance hall.

NOTE

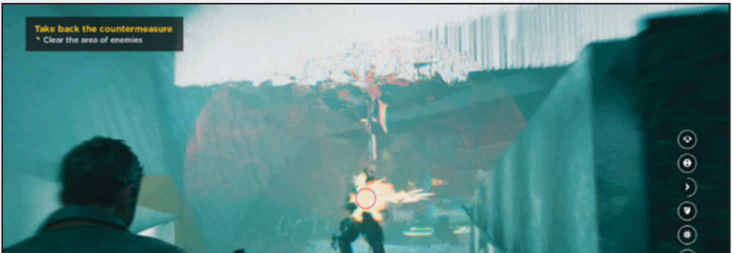
Monarch HQ used to be a train station. This train is materializing because time is violently going forward and backward at this point.



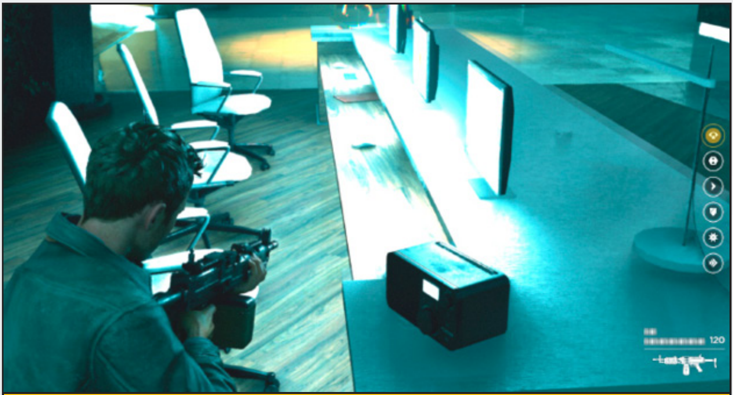
Only seconds after the train crash, Monarch has already dispatched units to the lobby area of the building.



Monarch strikers and technicians approach Jack from behind the reception desk.

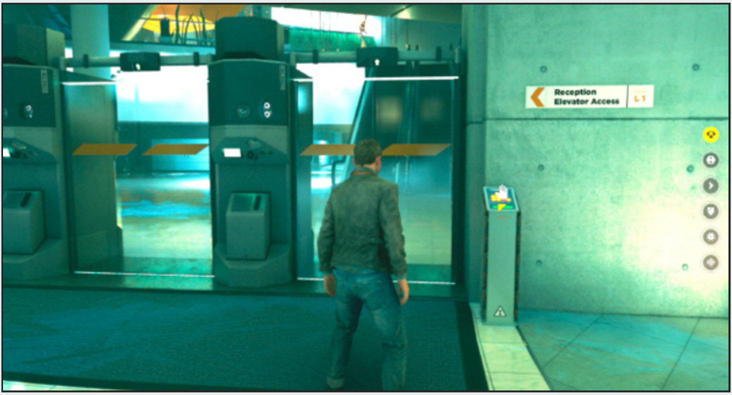


Jack must eliminate all of the Monarch units—technicians, strikers, and LMG tech—before he can proceed further into the building.

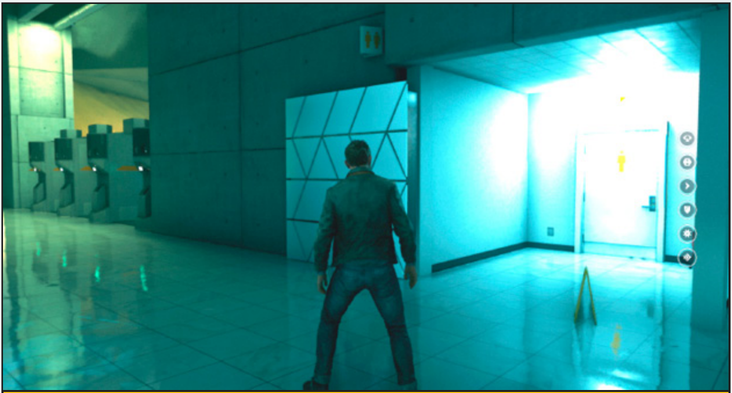


COLLECTIBLE: Before Jack heads to the terminal, he notices a radio on the reception desk. Interact with it to obtain an audio file.

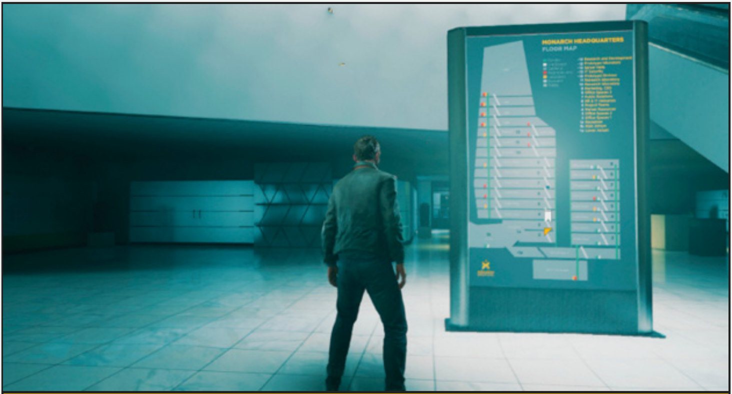
OPTIONAL: Jack can also Interact with a TV monitor in the lower lobby.



Jack approaches the closed glass doors at the top of the ramp, then Interacts with the terminal nearby. By accessing the terminal, Jack opens communication with Charlie/Fiona (based on the Junction choices made). He's informed that he needs help getting to the CFR and Paul's office. But the glass doors in the lobby are easier and they open for Jack.

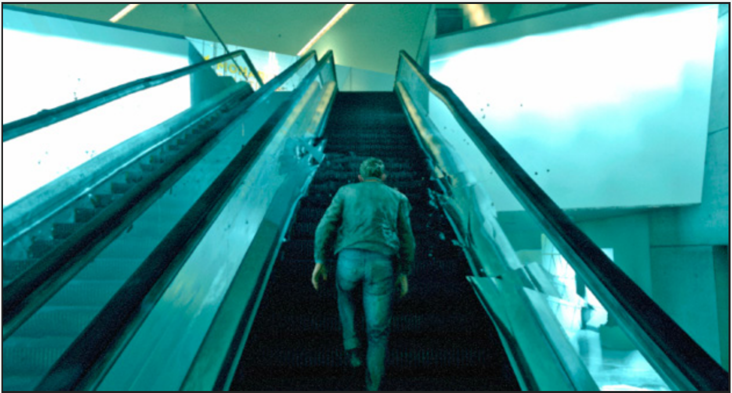


CHRONON SOURCE: Before heading up the escalator, Jack turns left and runs toward the restrooms along the way. He uses Time Vision to locate a Chronon source in front of the air grate above the restroom doors.



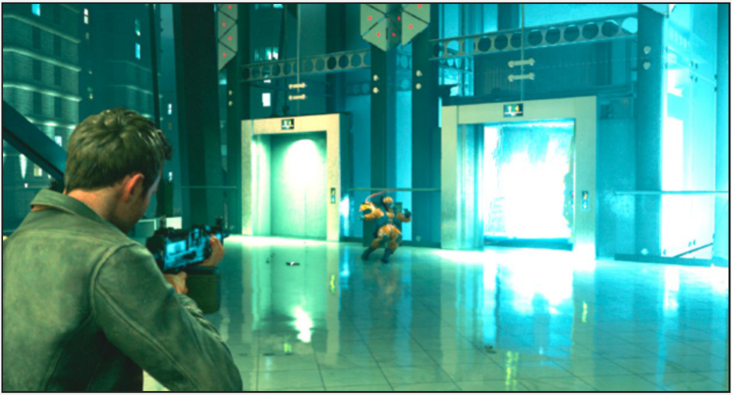
COLLECTIBLE: There's a large building map near the escalator. Inspect it to obtain an image.

OPTIONAL: There's a time echo at the bottom of the escalator that reveals a conversation between Hatch and a Monarch operative.

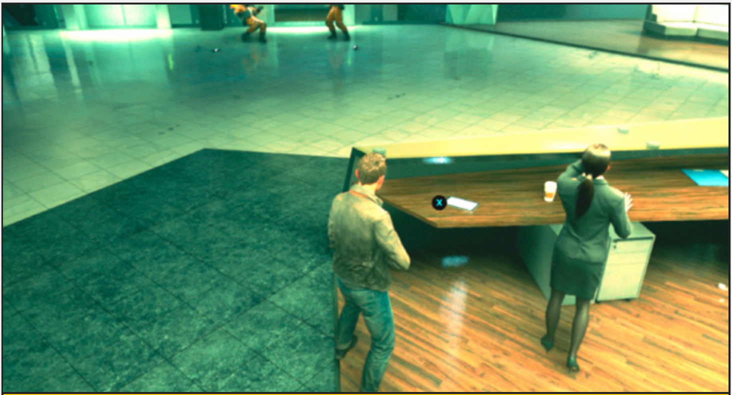


OPTIONAL: There's a time echo of a janitor behind the escalator.

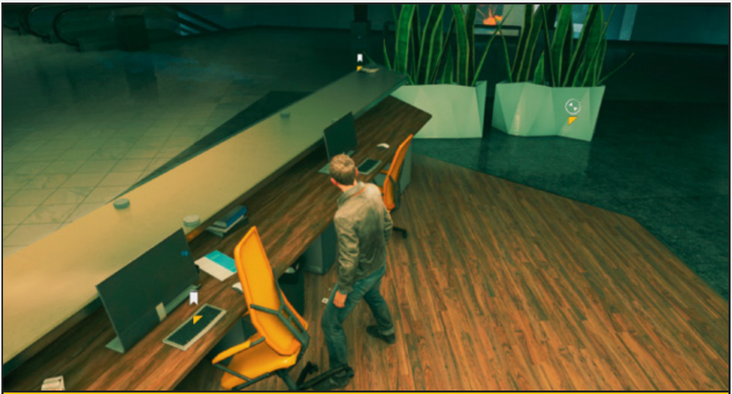
Jack runs up the escalator.



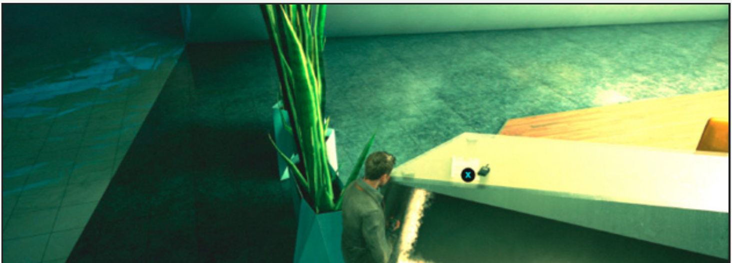
As he reaches the top of the escalator, an elevator is descending. When the doors open, take out the two technicians inside, then turn around to face the desk.

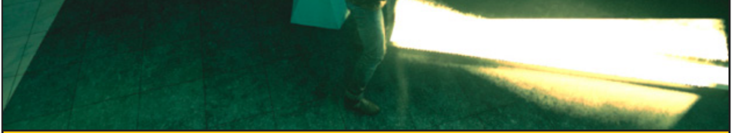


COLLECTIBLE: Interact with a tablet to obtain an email.

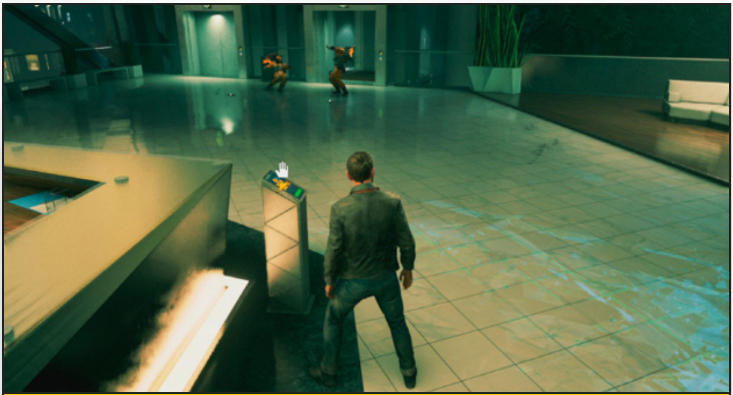


COLLECTIBLE: Interact with a computer to obtain another email.

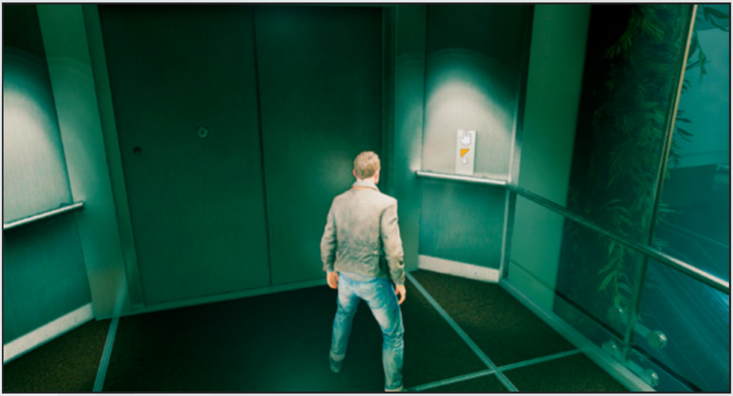




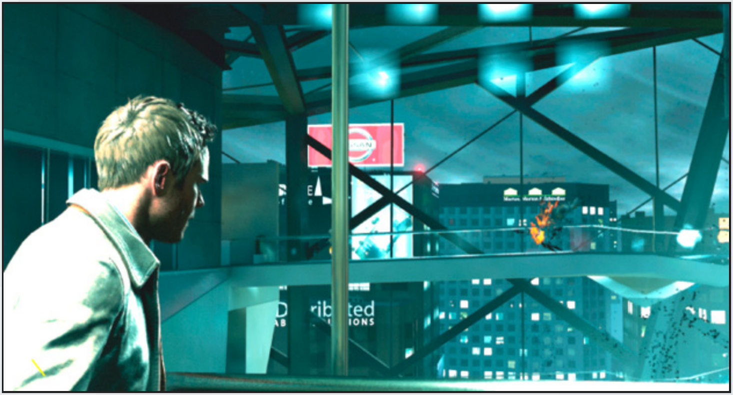
INTEL: There's a note at the end of the desk with a two-way radio next to it. Interact with this to obtain intel.



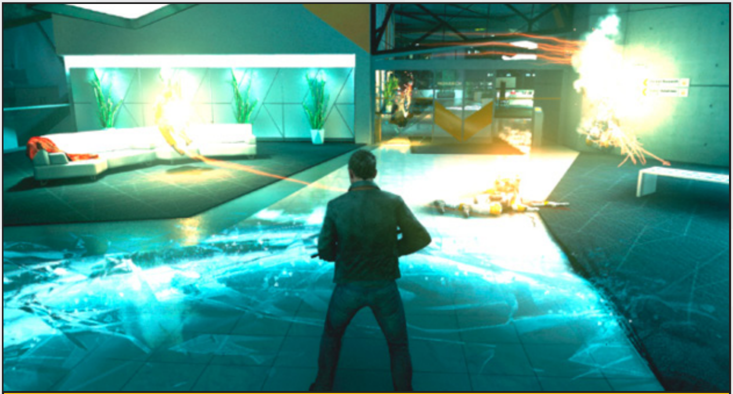
COLLECTIBLE: Jack finds another stutter-proofed communications terminal. By using it, he learns that Monarch's plans are falling apart.



Jack enters the elevator and Interacts with the controls panel to ride it up.

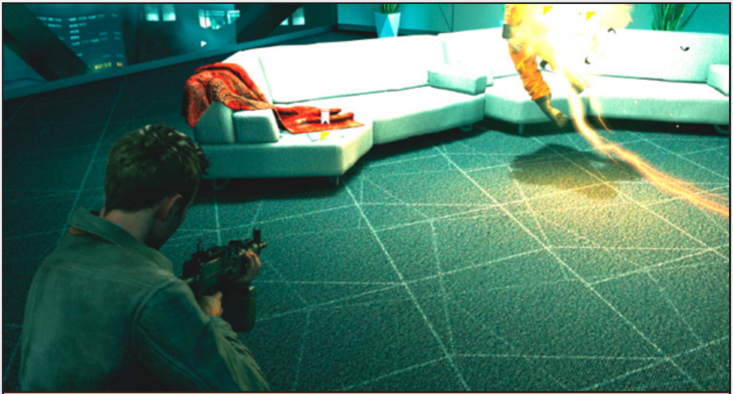


En route to the top floor, Jack sees a shifter taking out Monarch technicians with ease, throwing them aside and rapidly moving up floors.



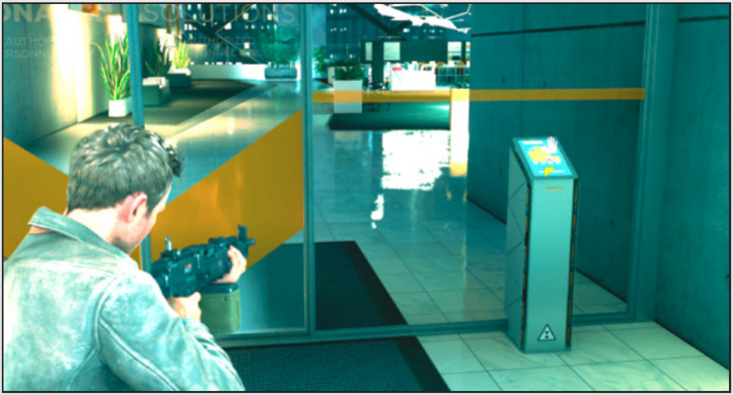
OPTIONAL: There's a time echo outside the elevator that reveals a conversation between Hatch and a technician.

As the elevator with Jack reaches the top floor, he can see some of the aftermath the shifter left behind. A number of technicians and strikers have had their stutter-proof belts destroyed.

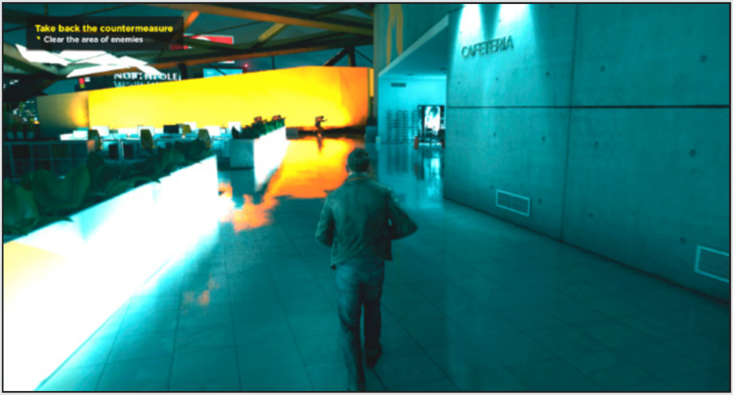


COLLECTIBLE: When Jack steps out of the elevator, he Interacts with the tablet on the couch to obtain an email.

COLLECTIBLE: Underneath the large Monarch sign, Jack can also see a time echo involving Martin Hatch and a Monarch operative.

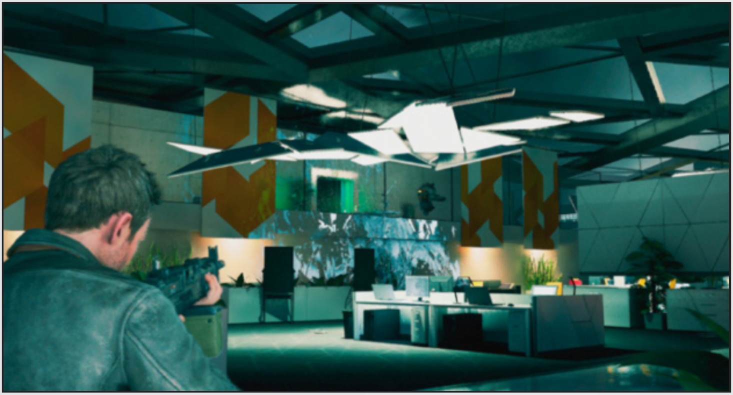


Jack pushes forward to another set of locked glass double doors. Remembering his previous discussion with the Monarch insider over the stutter-proofed communications, he Interacts with the terminal and reaches out for help. The doors open.

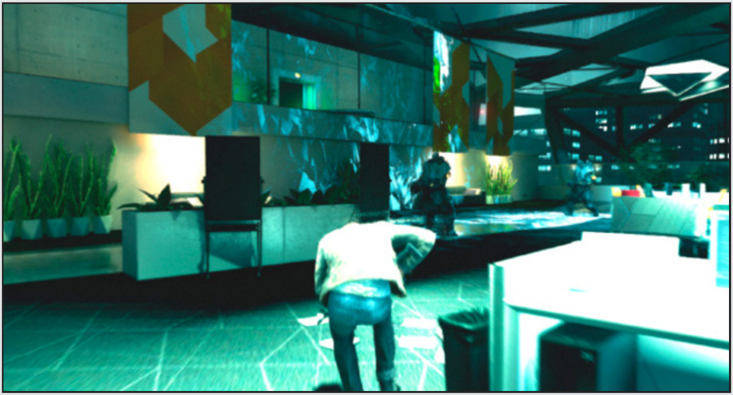


As he proceeds through the corridors of all-powerful Monarch Solutions, Jack encounters a group of technicians on the right.

The technicians seem to be backing away from a doorway, but they soon see him and begin to attack Jack. After eliminating the initial set of technicians, a wave of three strikers engages in an effort to assist the technicians in taking down Jack with combined force.

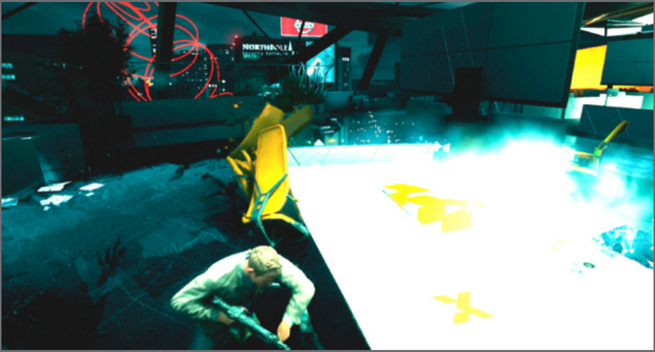


Jack eliminates all of the strikers in fairly short order, but once these units have been neutralized, Monarch dispatches their elite units to stop Jack.



Just as the last striker is eliminated, two elevator doors above the room and separated by glass panes open simultaneously. Two Juggernauts exit just as the doors open and crash through the glass, down into the room

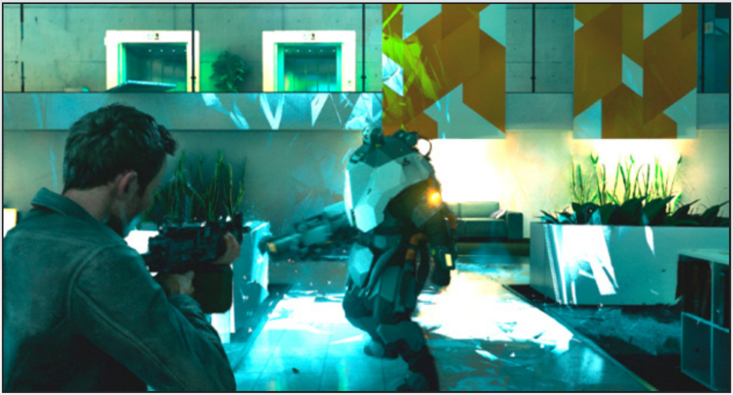
HINT



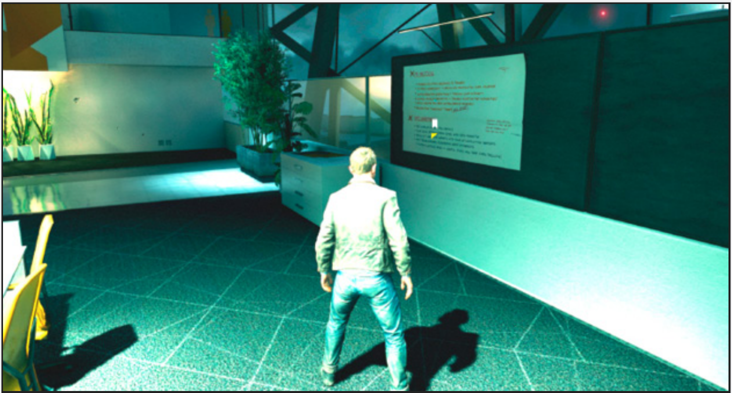
Use the room to your advantage. Juggernauts won't chase you quickly, so you can back up and hide, then wait for your time powers to recharge before going back at it.

HINT

Try focusing on just one at a time, as fighting both can be a real challenge.

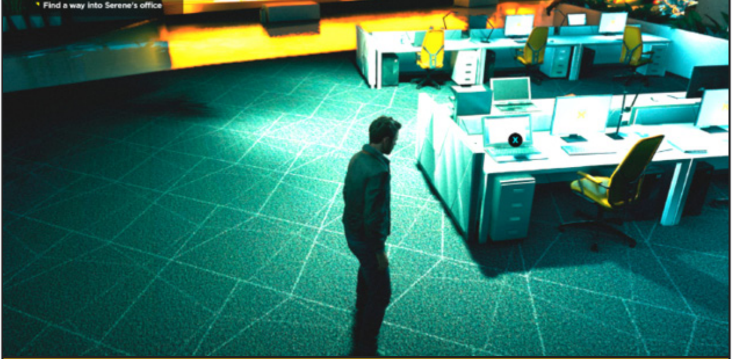


After an elongated and difficult firefight, Jack is victorious and eliminates both Juggernauts.

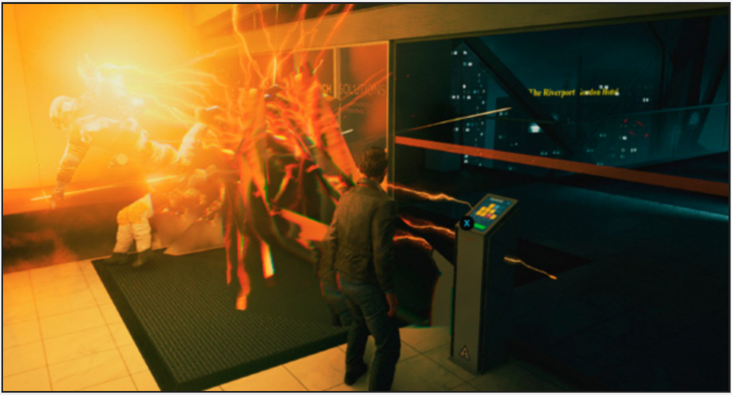


COLLECTIBLE: After taking the Juggernauts out, Jack moves to the back side of the room near the meeting table and Interacts with the poster to obtain a document.

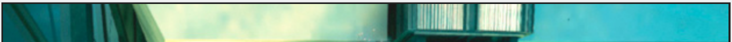
Take back the countermeasure

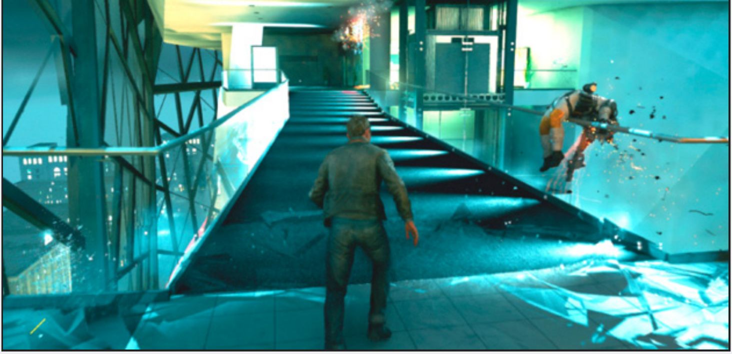


COLLECTIBLE: Jack heads back toward the location where the technicians were and uses Time Vision near the computer desks to reveal a laptop. Interact with it to obtain an email.

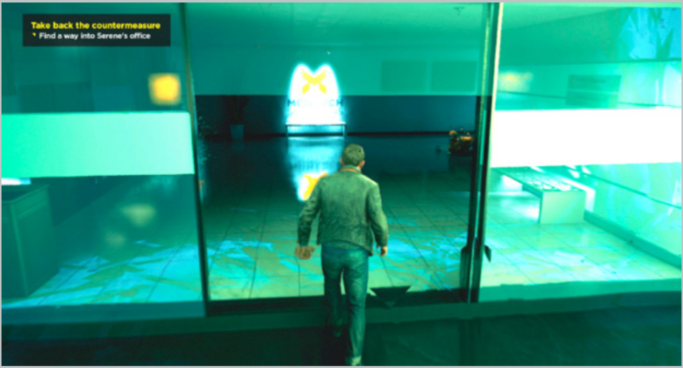


Jack continues his search for Paul Serene's office. He heads to the doors the technicians were backing away from earlier. It's locked, but not for long. Using the stutter-proofed communications terminal, Jack is able to get the door unlocked.

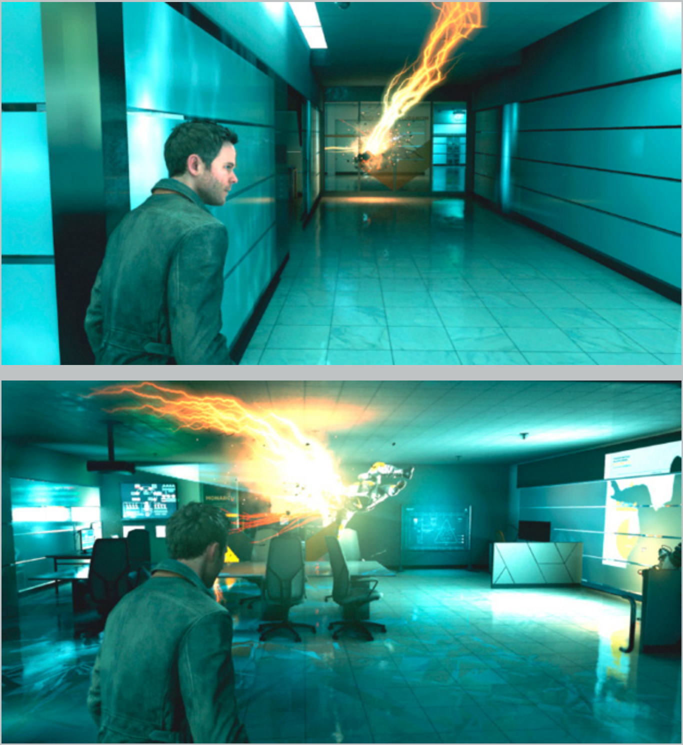




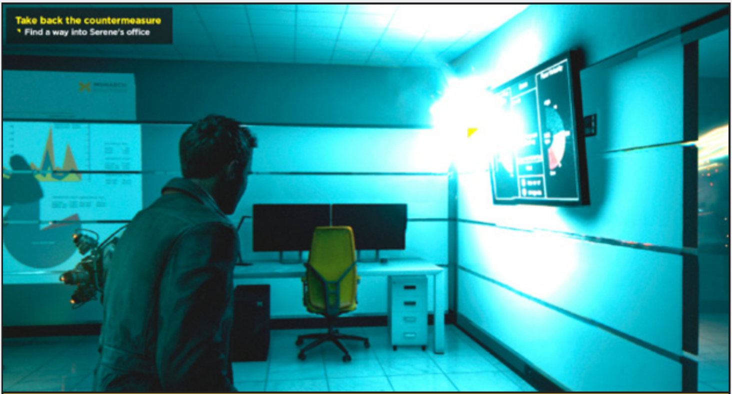
Jack explores the Monarch HQ corridors during his search for Paul Serene's office.



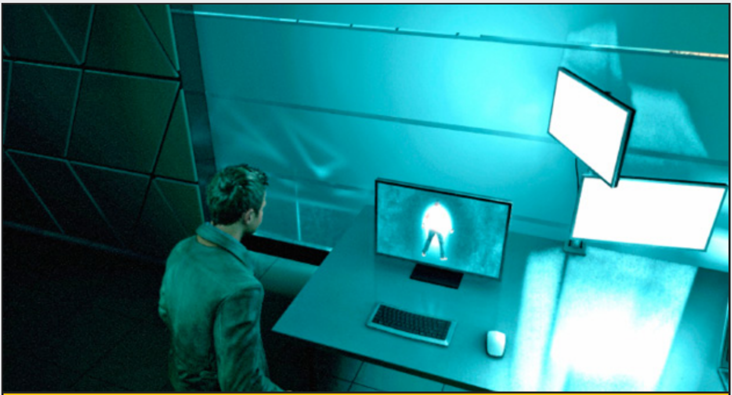
Across the skybridge, Jack finds an open door on the right. As he turns the corner, he sees several dead strikers and technicians scattered throughout the hallway. He can Interact with them.



As Jack turns the corner, he notices even more dead strikers in a meeting room. One is suspended in front of a projector, as if ripped apart in mid-air.

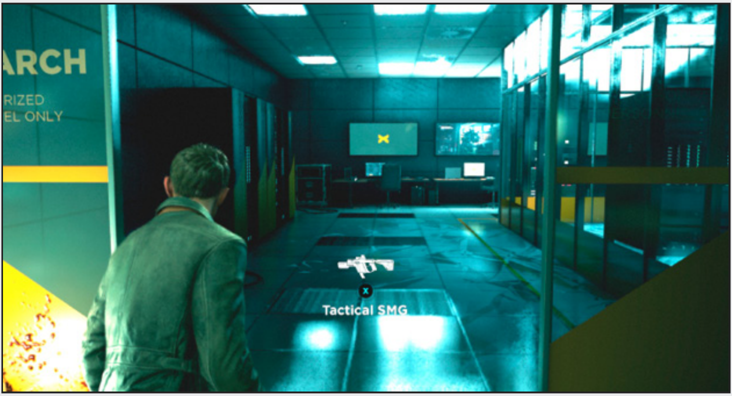


CHRONON SOURCE: Jack uses his Time Vision to reveal a Chronon source in front of a TV on the wall.

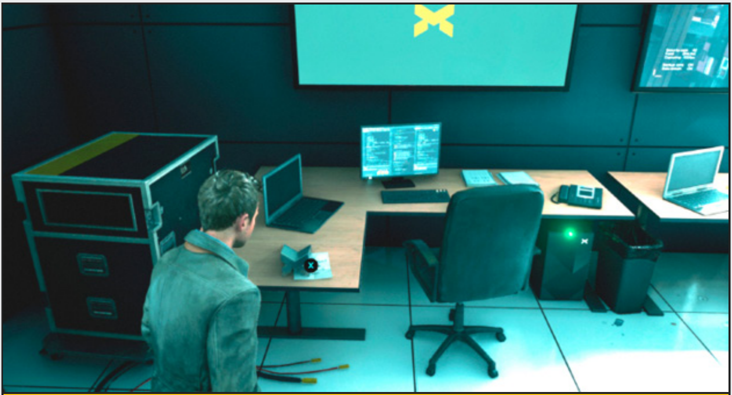


COLLECTIBLE: Jack rewinds time on a monitor nearby to watch a TV show.

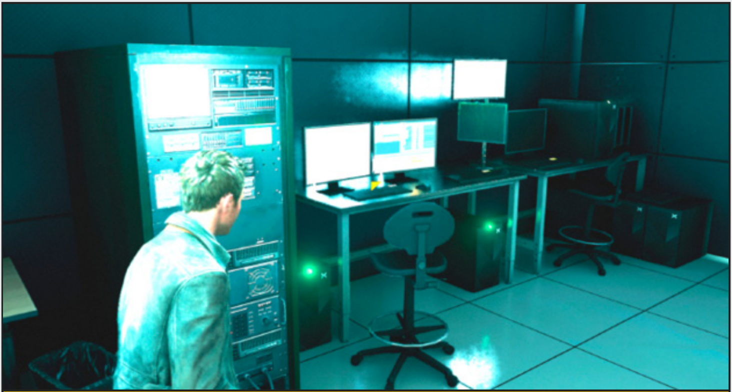
COLLECTIBLE: Jack can Interact with the laptop to obtain an email.



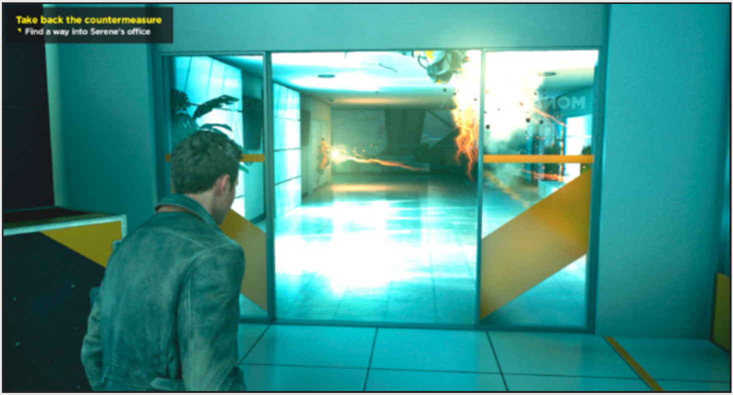
Exiting the meeting room leads Jack to a monitoring station, filled with PCs and Monitors. As he begins to approach the displays on the back wall, he notices the time machine core being used in another time machine.



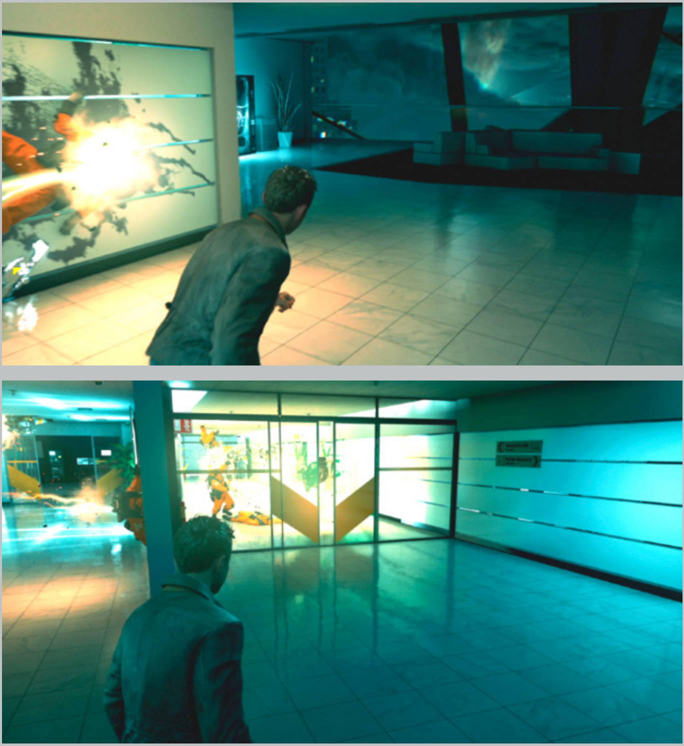
INTEL: Jack exits the room and moves forward. He Inspects the Monarch M paperweight to obtain an intel item.



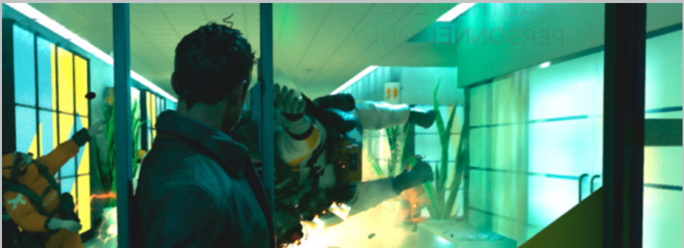
COLLECTIBLE: Jack walks down the line of computers and Interacts with another PC to obtain an email.

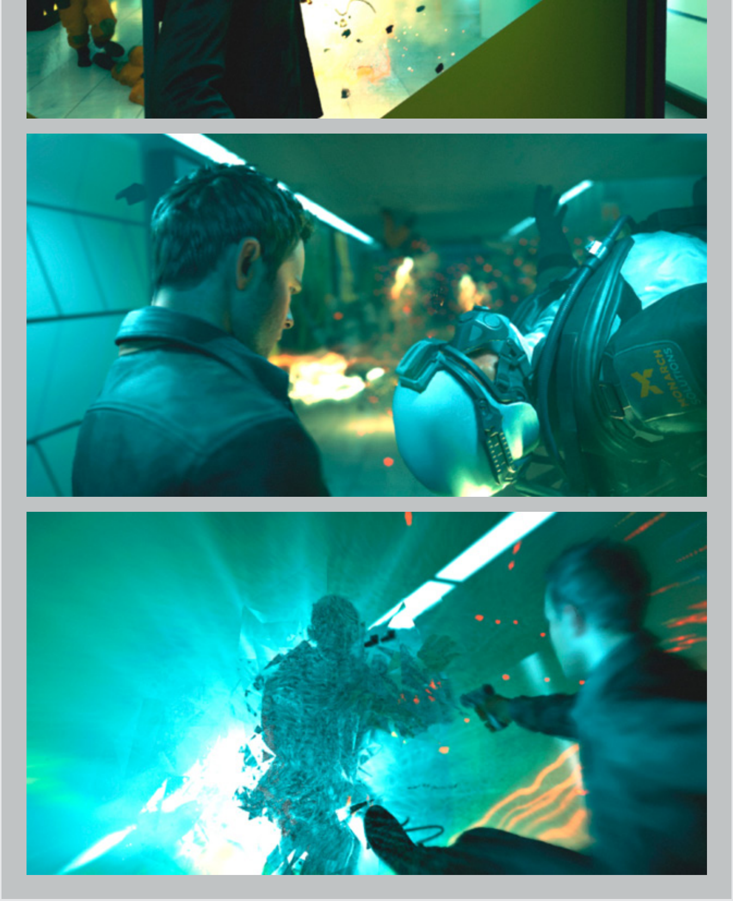


Jack exits the room and continues down the hallway, following the shifters path of destruction. A few more dead technicians and strikers are scattered along the walls and ceiling.

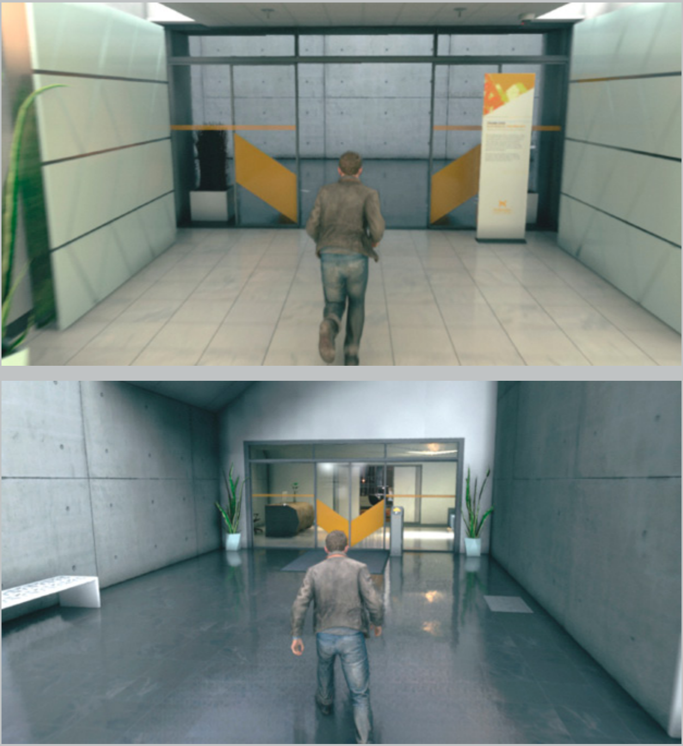


Around the corner, Jack sees partially cracked double doors leading to a room completely full of dead strikers and technicians.

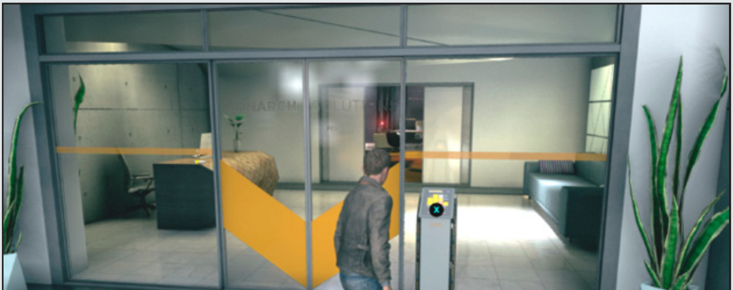




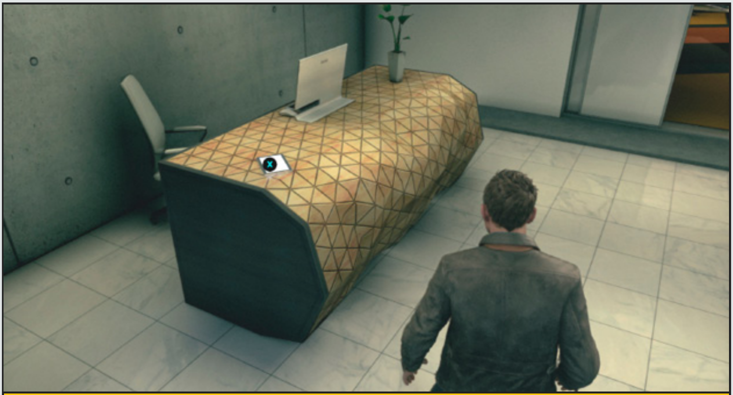
As Jack enters the hall through the cracked doorway, he begins to assess the damage. Shortly after entering the hall, the shifter appears and charges Jack. Jack panics and shoots wildly toward the shifter, just as it disappears. The lights are restored and the stutter collapses, dropping the scattered Monarch bodies to the ground.



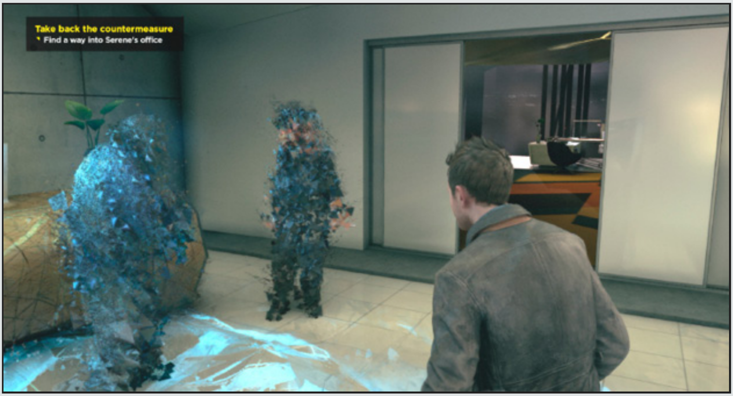
As Jack runs down the hall and into the next room, the restored Monarch communications come online and warnings of intruders and a train crashing into the building are heard.



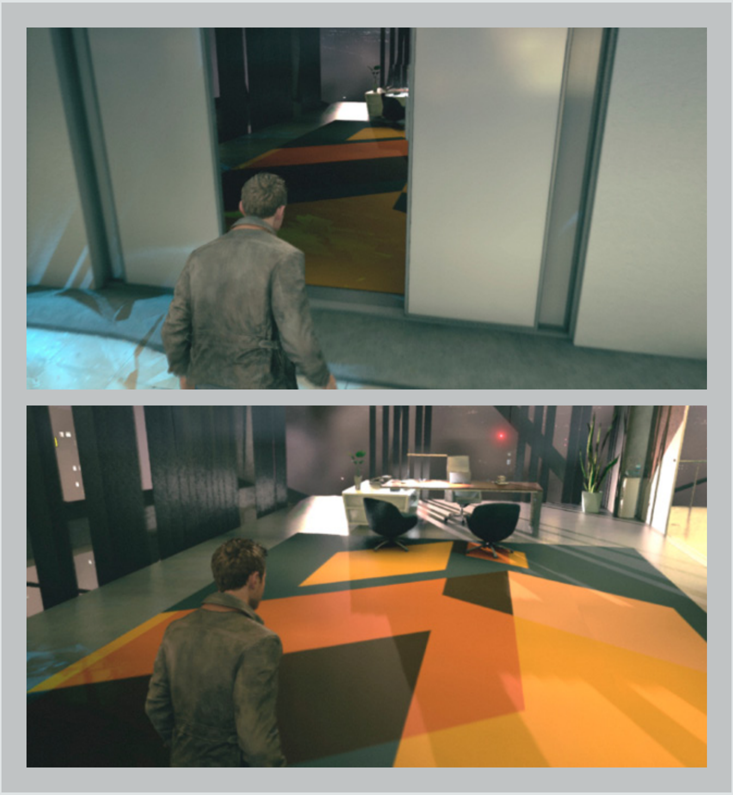
Jack approaches another locked door and uses the terminal to contact the insider for help. He is informed that this is Paul's office, and the doors are opened.



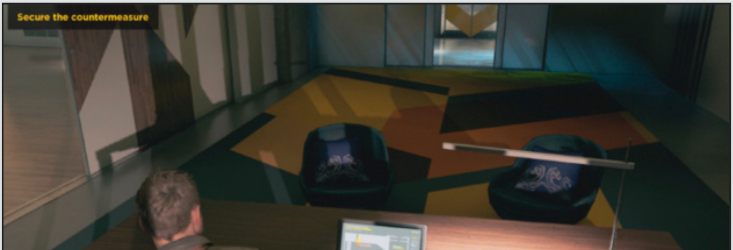
COLLECTIBLE: There's a tablet to the left. Jack can Interact with it to obtain a document.

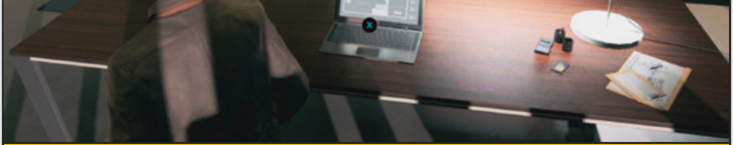


Using his Time Vision, Jack reveals an echo of Paul Serene speaking with Clarice Ogawa. He informs Clarice they need to prep the chopper for a mission, with a full 'tactical complement' and a tech squad.



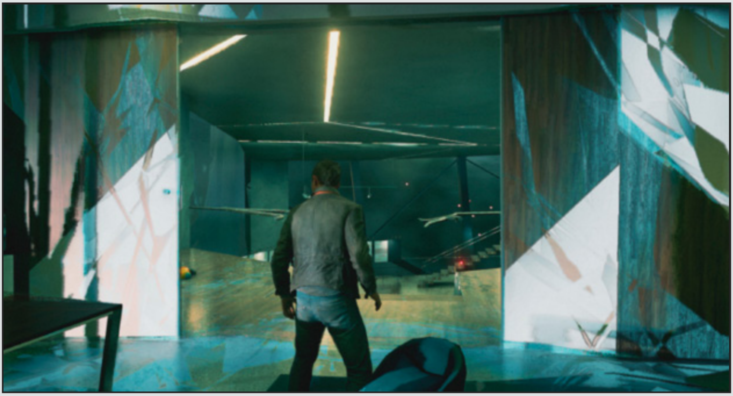
Jack walks into Paul's office and takes a seat at his desk. As he begins looking at Paul's laptop, Jack gets a phone call from Paul. They talk about the CFR and their plans, then Paul informs Jack that things will play out as they are supposed to.



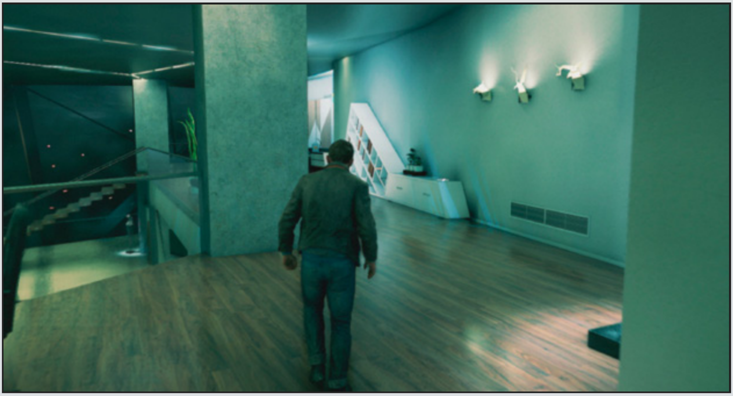


COLLECTIBLE: Jack can Interact with the laptop to obtain an email.

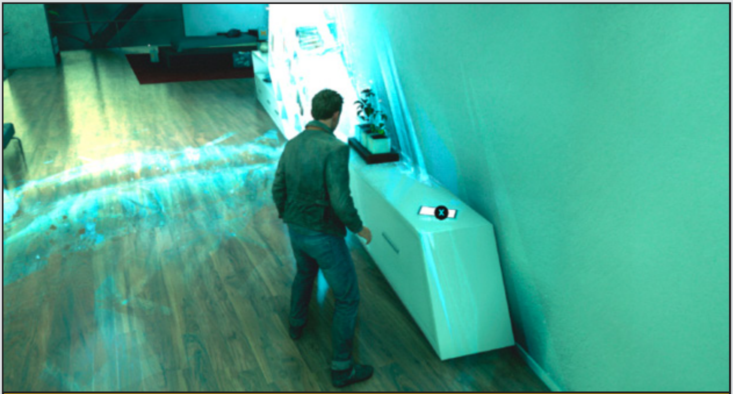
When the cutscene finishes, Jack is inside Paul's office.



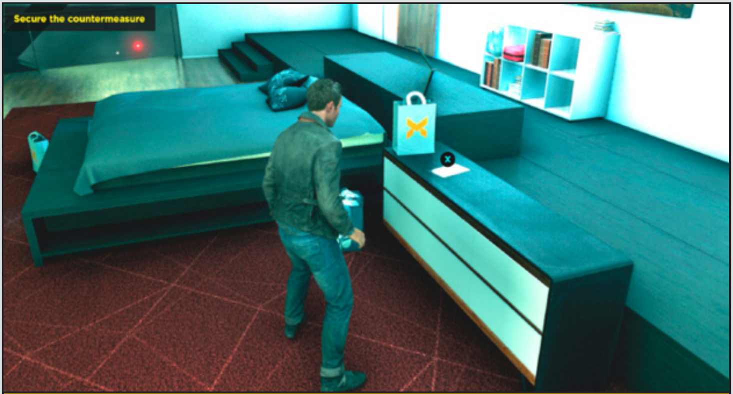
Jack unlocks a hidden door revealing Paul's living quarters and, down below, access to the CFR lab.



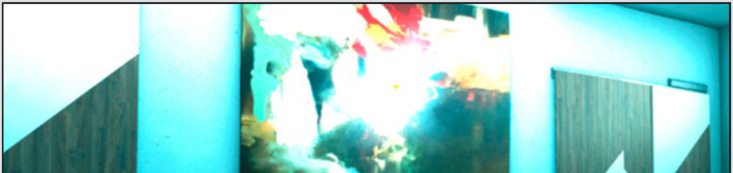
Jack explores Paul's office, looking for clues. He first heads through the open doorway, but checks out the upper area on the right side before walking downstairs.

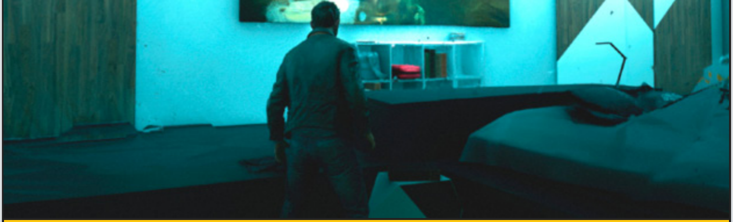


COLLECTIBLE: Interact with a tablet on a side table to obtain an email.

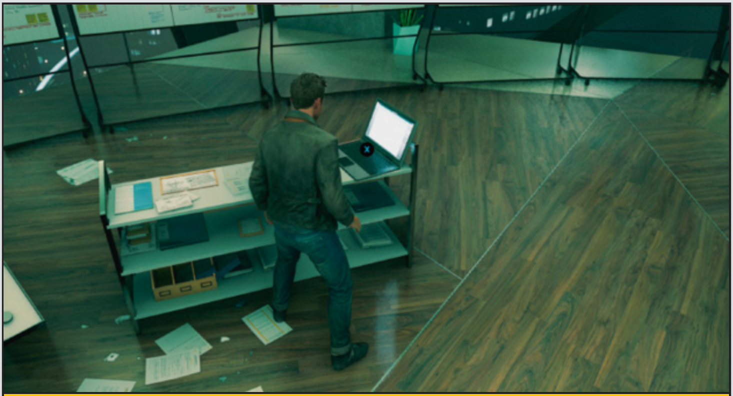


INTEL: Further back, near a bed, there is another tablet. Interact with it to obtain intel.

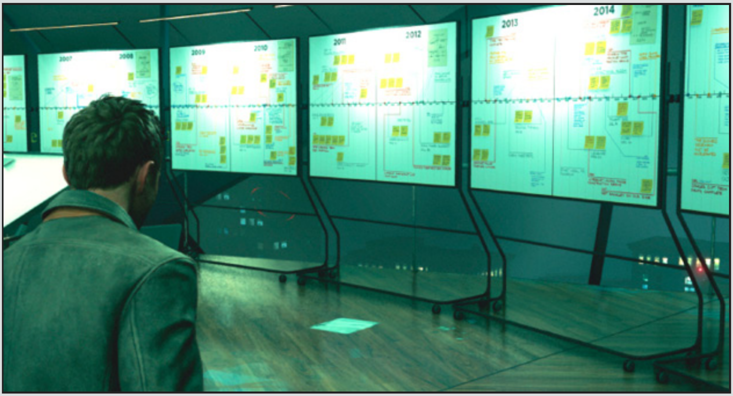




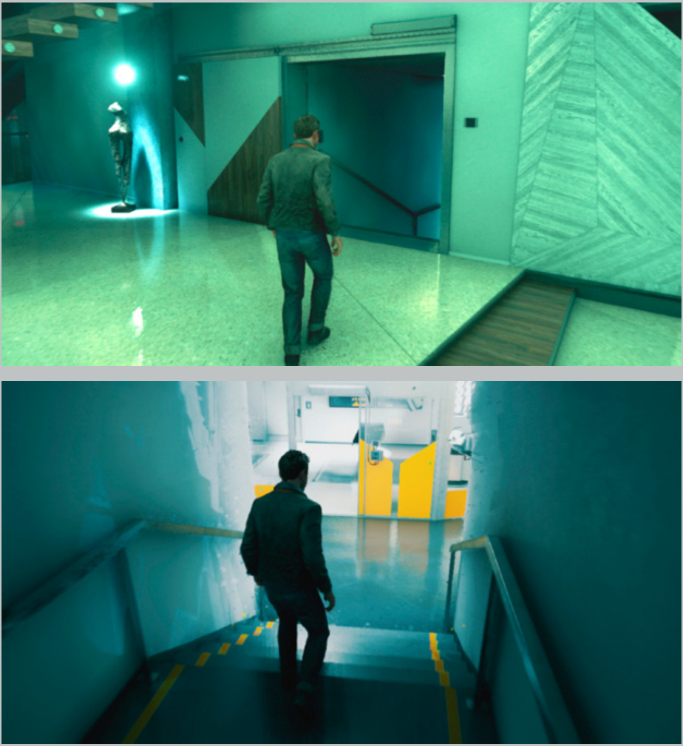
CHRONON SOURCE: Use Time Vision to reveal a Chronon source on the wall above the bed.



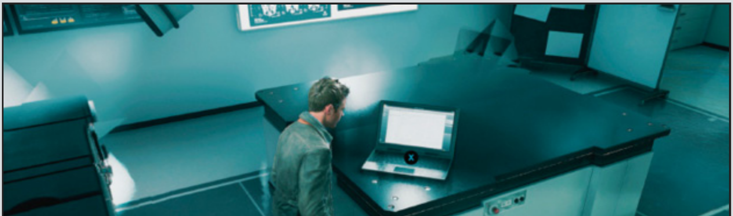
COLLECTIBLE: Walk downstairs and over to the laptop on the shelves. Interact with it to obtain an email.



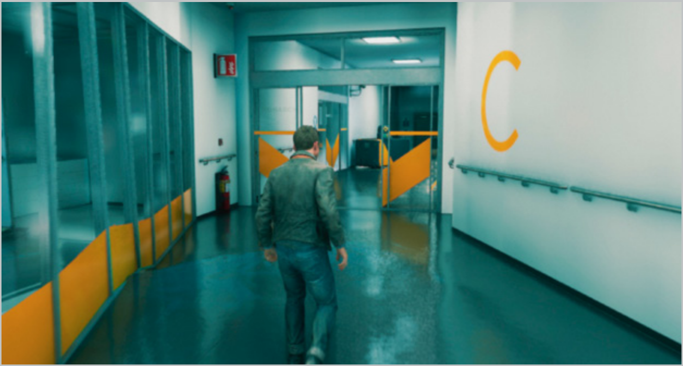
Jack notices a number of poster boards with timelines on them, separated by years spanning from 1999 to 2017. Each of the poster boards contains a timeline of events as told by Paul, based on what he knew after traveling back through time. Jack inspects this for a closer look.

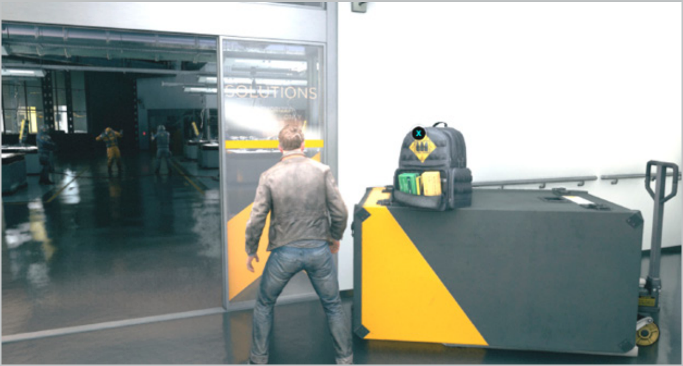


Jack turns around from the timelines and follows a staircase down into a medical lab. Personalized medical equipment is installed in the area.

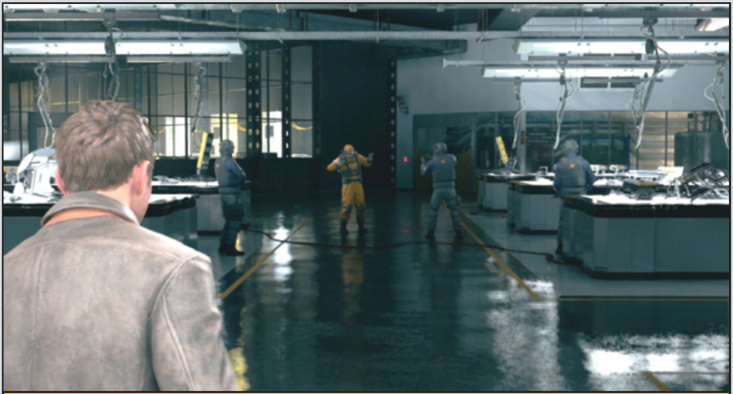


COLLECTIBLE: Enter the first one and inspect the laptop on the table to obtain a document.



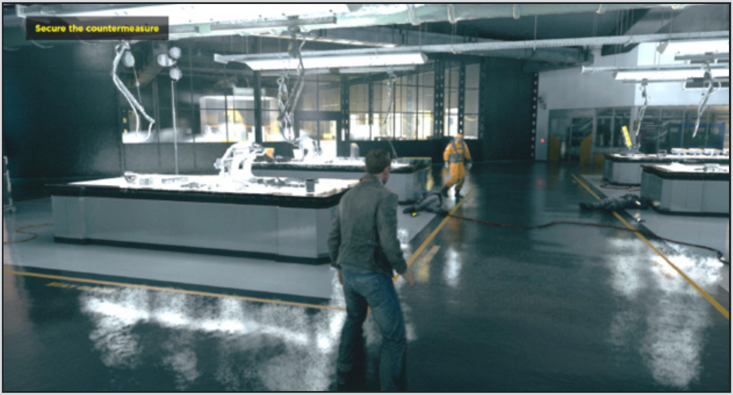


Following the hallway from the medical lab, Jack comes across a set of sliding doors that open.

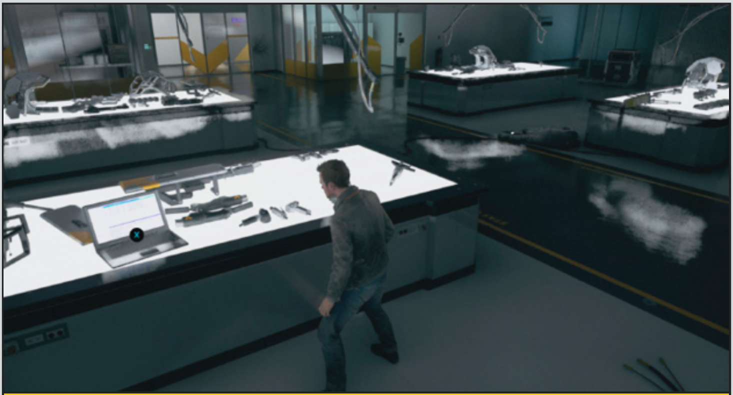


OPTIONAL: Junction differences! Depending upon choices made, either Liam or Charlie is waiting for you. Charlie is in a technician outfit and Liam is in a striker outfit.

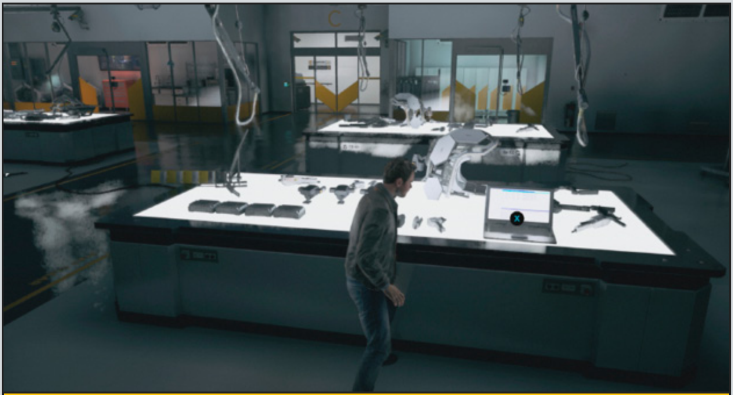
Jack takes some ammo and then heads through the sliding doors. He encounters some operatives confronting a technician.



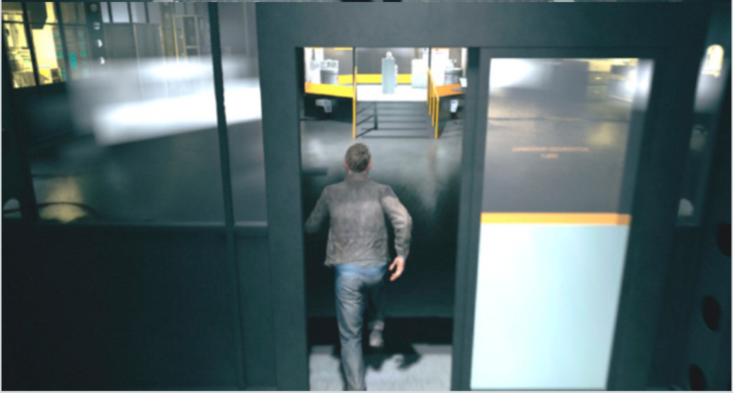
Jack dispatches the operatives and approaches the unknown Monarch technician.



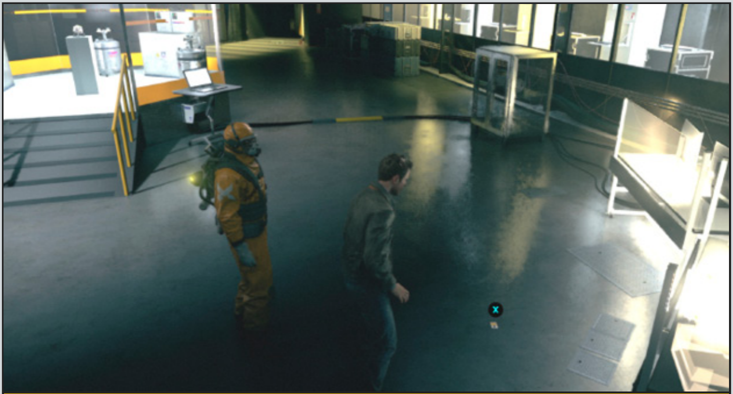
COLLECTIBLE: Inspect the first laptop to obtain an email.



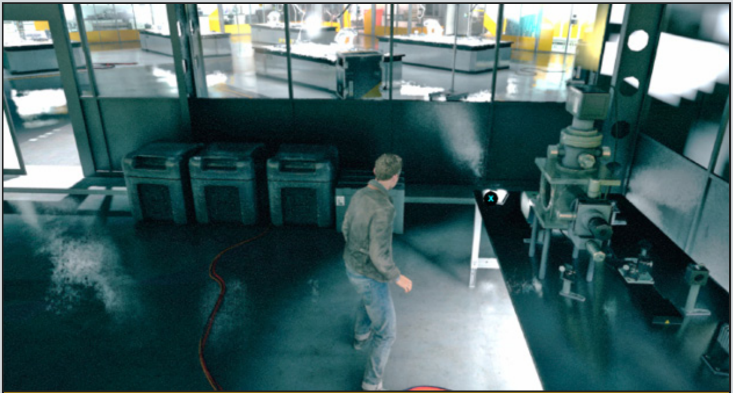
COLLECTIBLE: Inspect the second laptop to obtain another email.



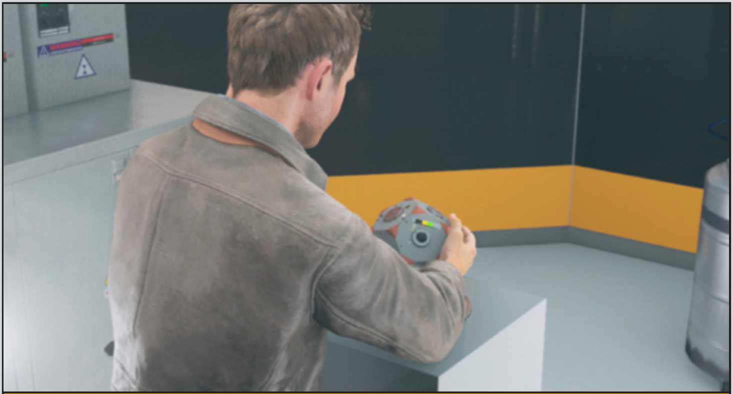
The technician (Charlie) opens the doors for Jack and leads him into the CFR room, informing him he “hopes he knows what he is doing.”



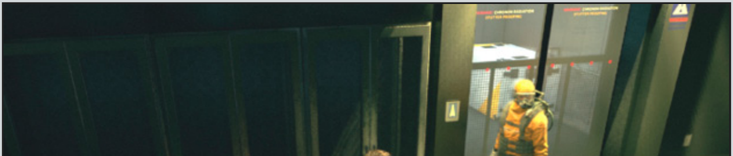
COLLECTIBLE: There’s an ID card on the ground inside. Inspect it to obtain intel.

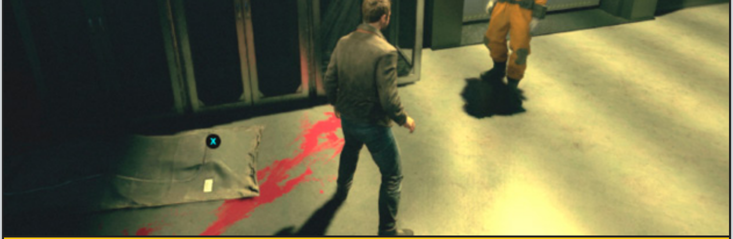


COLLECTIBLE: There's a tablet on a table on the other side of the room. Inspect it to obtain a document.



MANDATORY: Charlie informs Jack that the countermeasure is in the center glass room. Jack grabs it, confused, and pushes buttons on the side, not knowing how it's used.

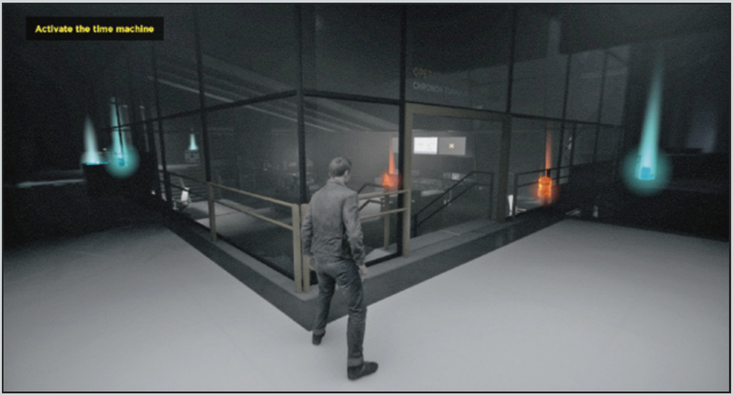




OPTIONAL: Inspect the body bag near the elevator doors and identify who is inside.
Junction differences! The person in the body bag will change based on Junction choices made.

Jack informs Charlie that he needs to reach the chamber above, then asks if he is coming along. Charlie responds that he has to get back to someone and bids Jack good luck. Jack heads down to the other Time Machine. Walk toward the elevator, then ride it to the next location.

Jack exits the elevator and walks into the Monarch HQ Time Machine room.

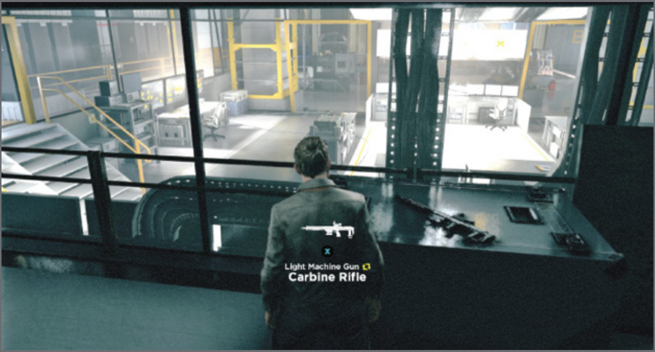


Jack determines the Time Machine's core was set and prepped, but before activating it, he stocks up on weapons and ammo.

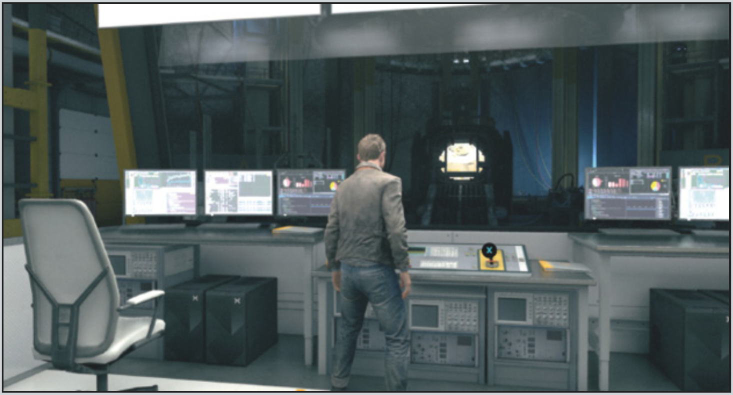
HINT

There's a lot to explore in this area, including ammo crates near the lab on both sides of the room.

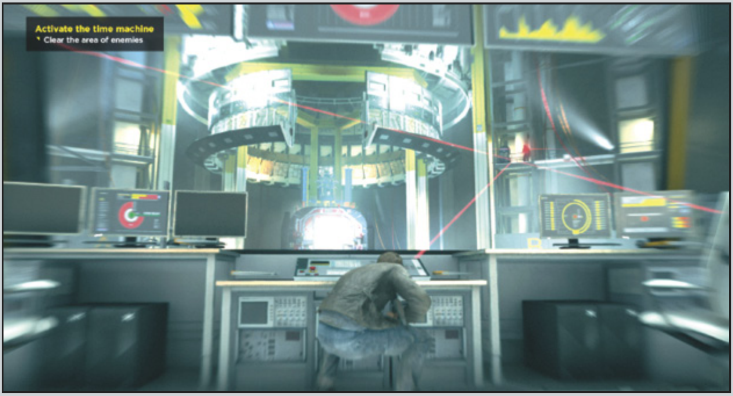
HINT



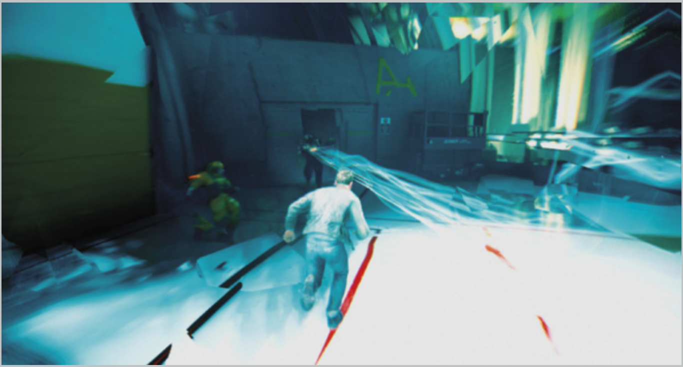
There are some weapons on top of the crates scattered throughout the room. There's a semi-auto shotgun and an assault rifle down by the Time Machine, as well as a carbine behind the control room.



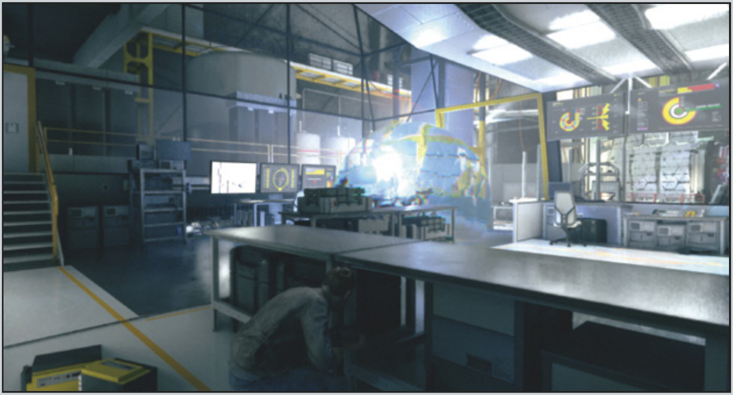
When Jack is ready to begin, he enters the control room and Interacts with the level to power on the core. He sighs deeply, then hits the switch to turn the Time Machine on.



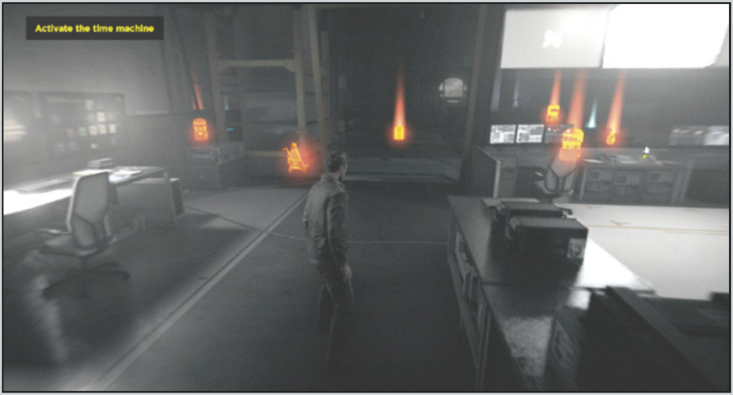
When the fight begins, waves start to appear from around the elevator and snipers arrive on the catwalks above.



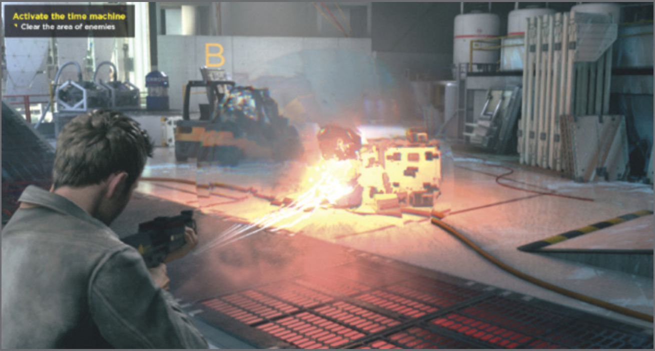
Take the snipers out, then work on the waves of operatives and strikers.



Eventually, a Time Stutter hits and strikers and LMG techs arrive.



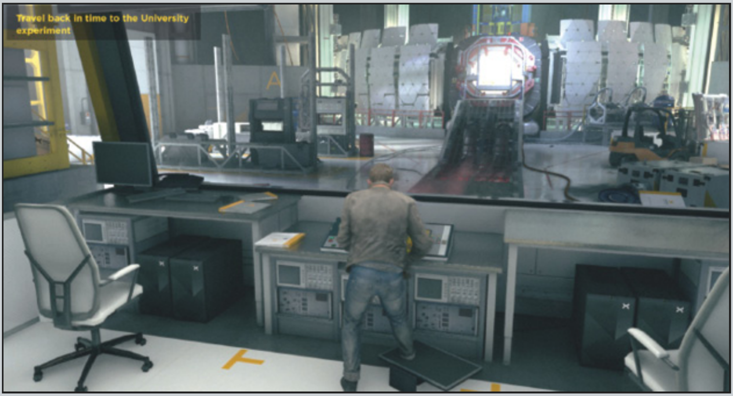
HINT



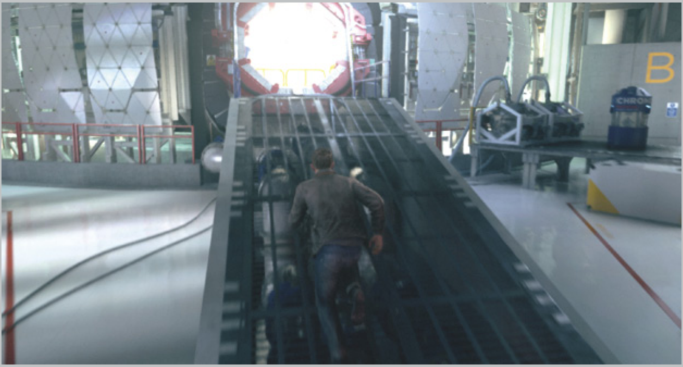
There are Chronon barrels scattered on the ground in front of the Time Machine. These can be very helpful when dealing with the LMG techs and snipers.

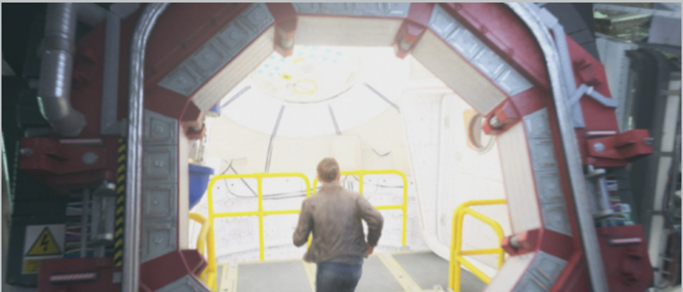
Activate the time machine
Clear the area of enemies
B

Continue clearing the waves until they're all dead.

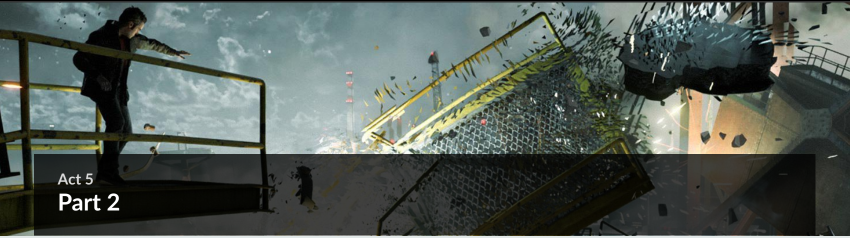


After all waves have been defeated, Jack heads back to the control room. He Interacts with the switch again to open the door.





With the Time Machine door open, Jack walks up the ramp and through the open door to travel back in time.



Act 5

Part 2

RETURN TO THE UNIVERSITY

Going back in time, Jack returns to the Project Promenade lab just in time to see his earlier self and William escape the lab. Forced to take another route, Jack now must intercept William before he does. He knows that if William makes it to the library, he'll be killed when the demolition charges go off and the building collapses on top of him.

In a desperate dash, Jack fights his way to the library. At the last instant, he manages to use his abilities to rescue William—it looks to observers as if William was killed, but in actuality, Jack manages to get him out of harm's way.

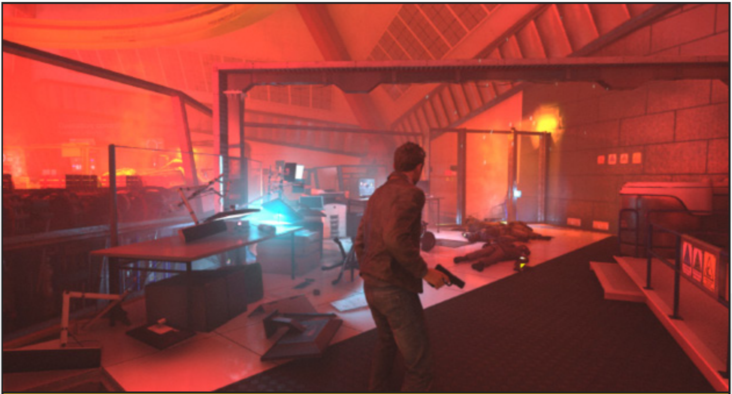
With his brother alive, Jack hands over the countermeasure. But William says they can't use it here. It won't work. Something will go wrong. Jack already knows it won't work, William says, even if he has trouble accepting it; he knows how things will turn out, and one of those things is the Fracture progressing. No, they'll have to go back to Jack's time, to a point when it can work—or, to put it another way, to a time when they don't know it won't work. It's a slim hope, but it's better than nothing.

They must return to the future. And for that, they need William's machine at the Bradbury Swimming Pool.

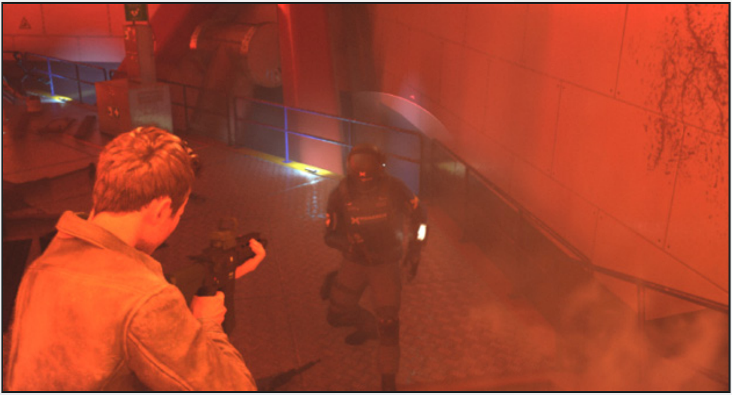
Chronon Sources	5
Intel	0
Collectibles	1
Quantum Ripples	0

Find Will

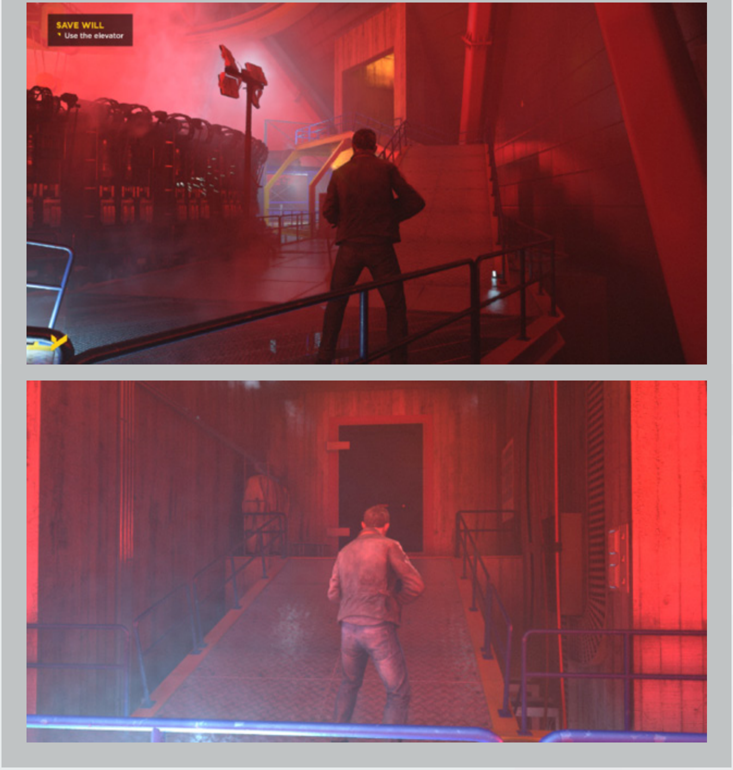
The level starts back in the original Time Machine room where you helped Paul at the start of the game.



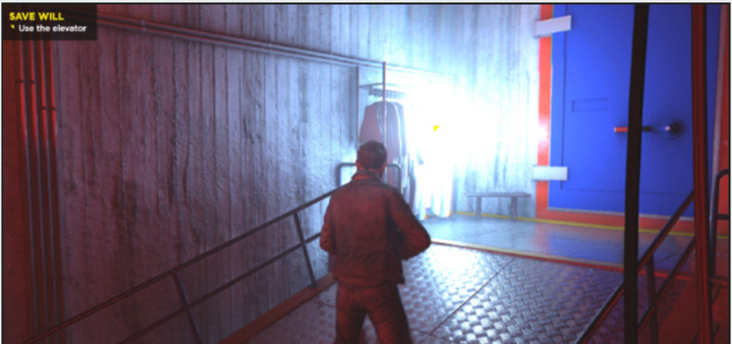
OPTIONAL: There's a time echo from Act One/Part 1 here of Paul and Jack activating the corridor.



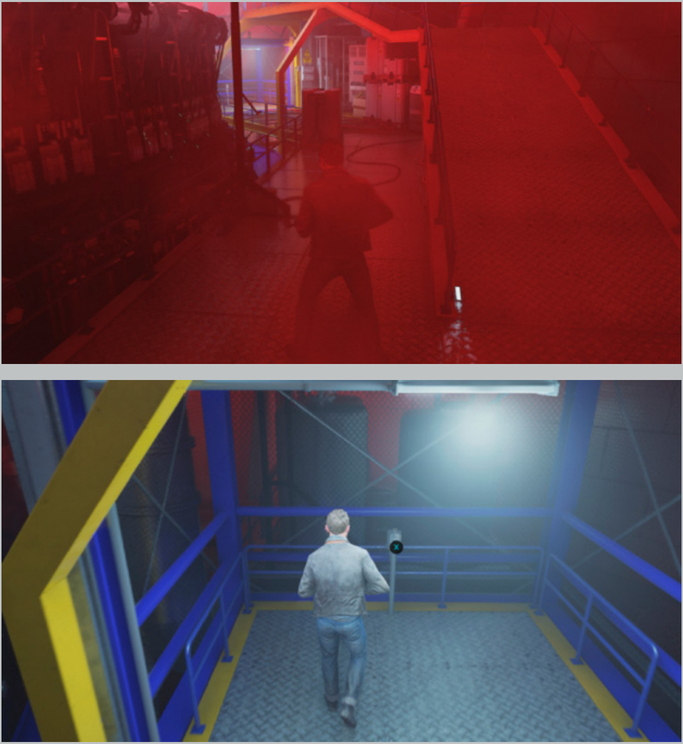
Head down the path toward the ramp to the entrance. Two Monarch operatives approach from the elevator. Kill them and continue.


SAVE WILL
Use the elevator

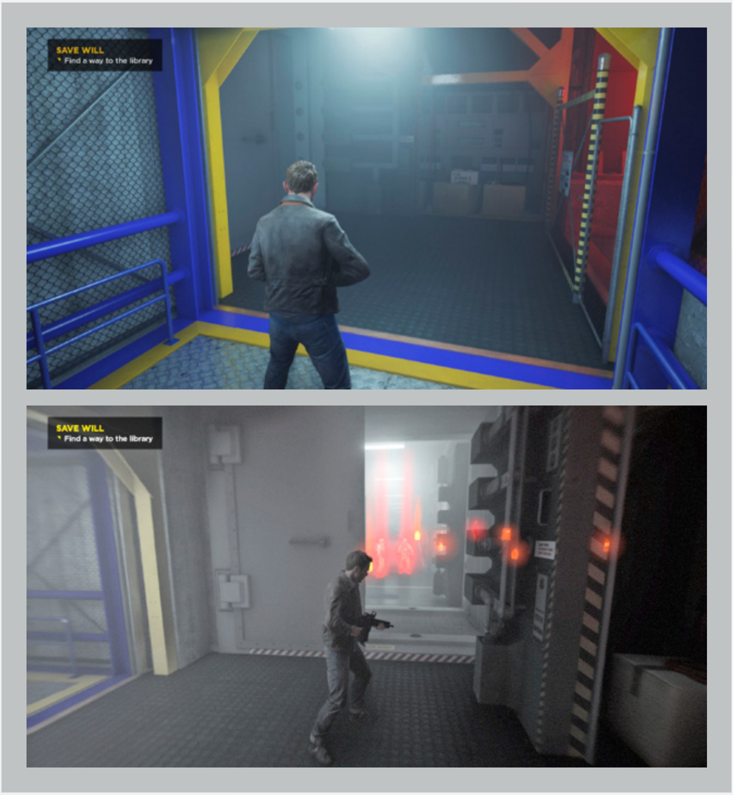
The doors at the top of the ramp are shut, so use the elevator.


SAVE WILL
Use the elevator

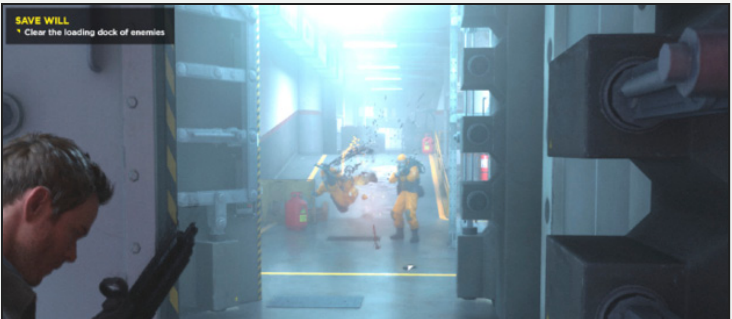
CHRONON SOURCE: Before heading back down the ramp, use Time Vision to reveal a Chronon source near the lab coats.



Head back down the ramp and enter the elevator to ride it down.

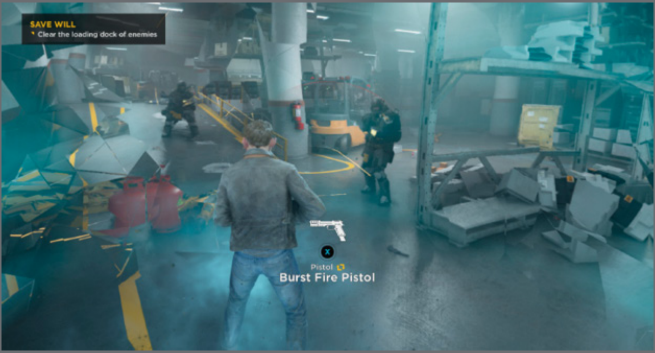

SAVE WILL
Find a way to the library
SAVE WILL
Find a way to the library

Walk through the narrow doorway and confront more enemies: two technicians, two LMG techs, and a few operatives.


SAVE WILL
Clear the loading dock of enemies

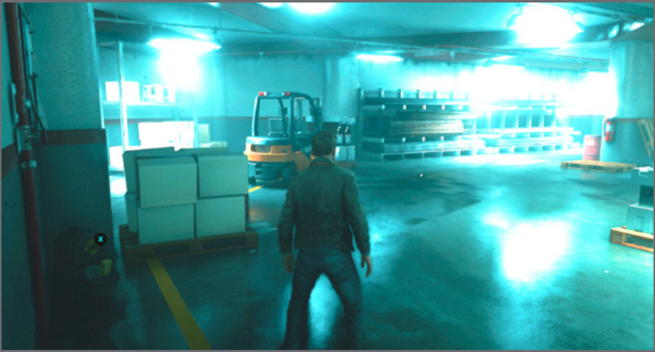
You'll catch two technicians by surprise as LMG techs and operatives start heading your way.

HINT

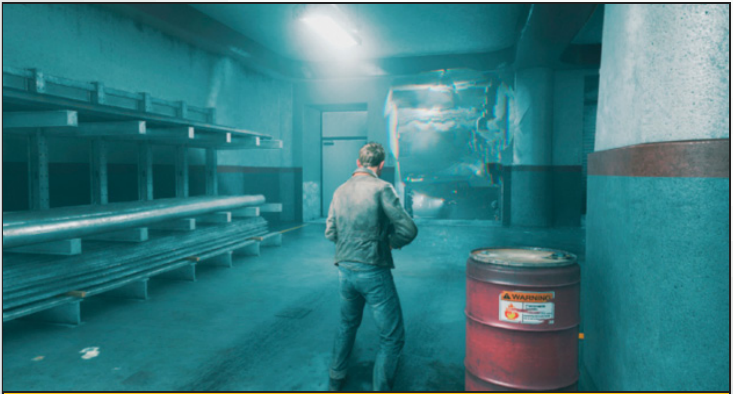

SAVE WILL
Clear the loading dock of enemies
X
Pistol
Burst Fire Pistol

The LMG techs don't have dampeners, so you can use Time Stop on them. This is handy just to keep them away.

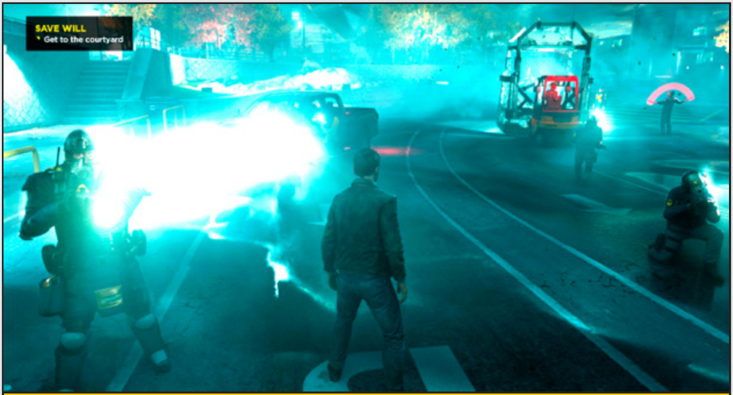
HINT



There's an ammo crate toward the back of the room.



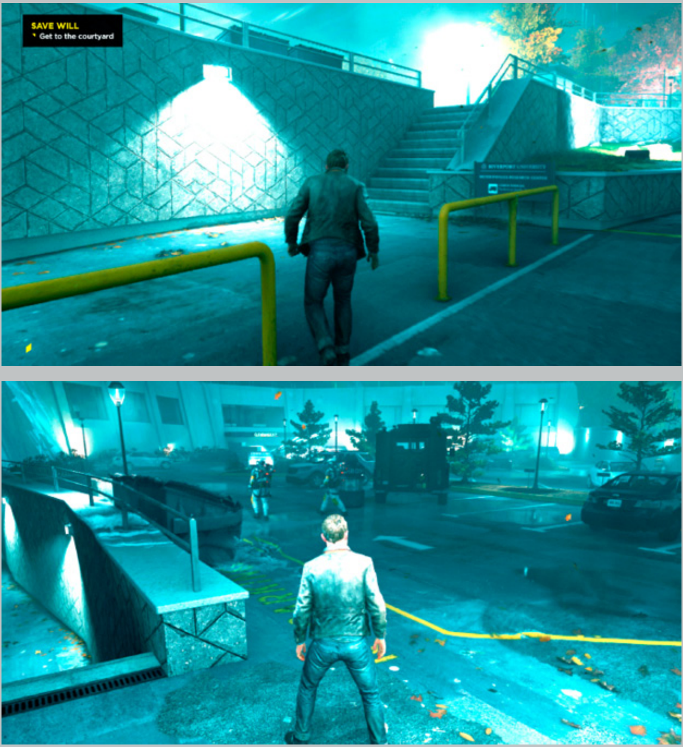
MANDATORY: Once the enemies are taken care of, run through the room toward an unstable roll-up door. Use Time Stop/Time Shield to prop the door open, then run through.


SAVE WILL
Get to the courtyard

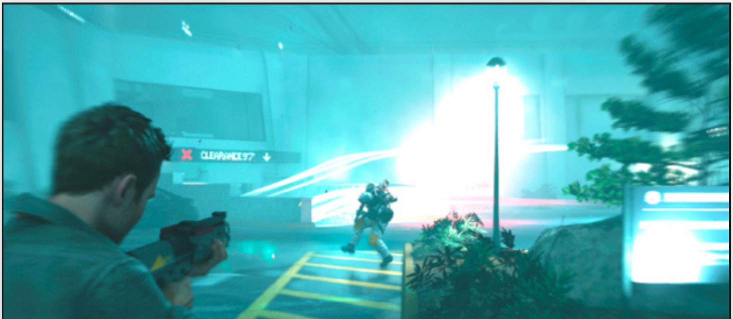
CHRONON SOURCE: After walking outside, climb the forklift and use Time Vision to reveal a Chronon source.

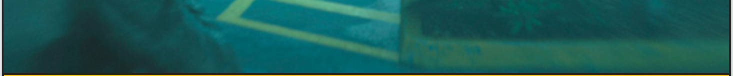
OPTIONAL: Jack can Interact with the forklift.

After exiting the loading dock through the unstable door, you see a few Monarch operatives and a shotgun tech stuck in a stutter. You can grab weapons from these guys if needed.

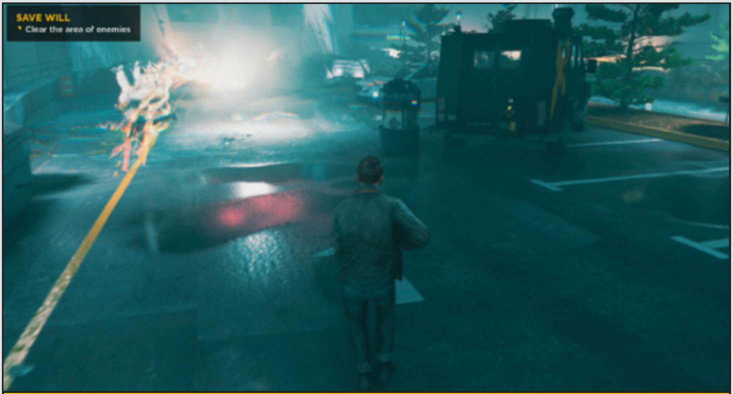

SAVE WILL
Get to the courtyard

Turn around and climb the side stairs to the upper parking lot. There are strikers guarding this area.

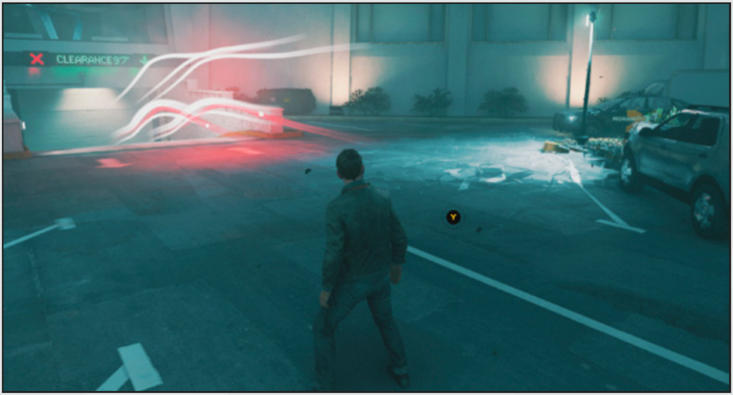

CLEARANCE 97



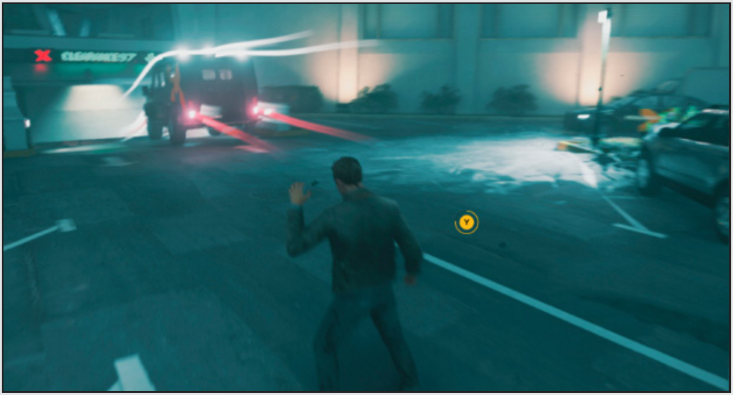
OPTIONAL: Jack can Interact with the campus map in the parking lot.

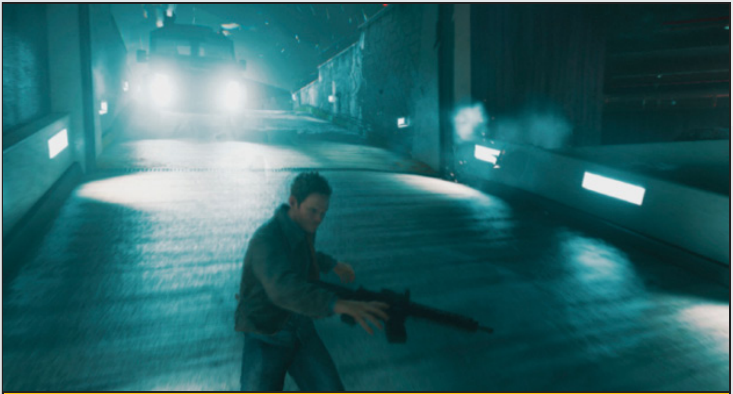

SAVE WILL
Clear the area of enemies

MANDATORY: Kill the strikers in the parking lot.


CLEARANCE 9'7"

Look around for the tail light streaks of a bearcat entering a parking garage. You can rewind time here.



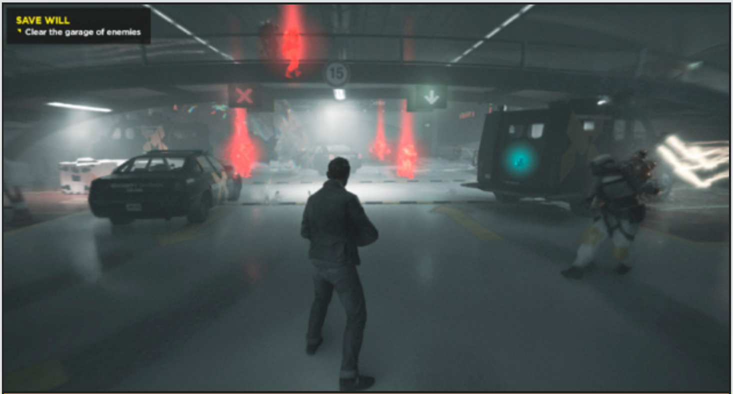


MANDATORY: Rewind the bearcat and enter the parking garage.

HINT

Rewind time to open the garage door, then use Time Dash to make it inside before the door closes.

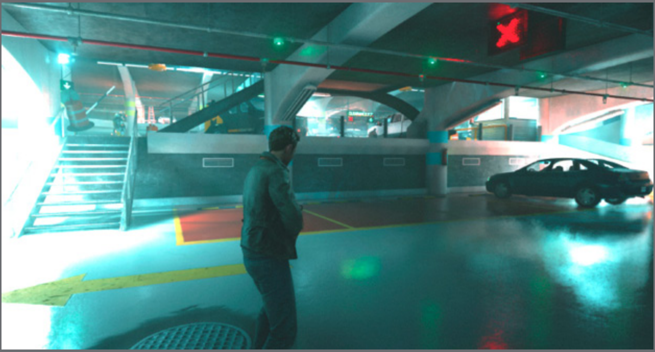
Remember to stay out of the way of the bearcat, as it will crush you if you're in front of it as it returns to the parking garage.


SAVE WILL
Clear the garage of enemies
15

FIND WILL: Parking Garage Combat

Once Jack is spotted, the enemies inside begin attacking.

HINT

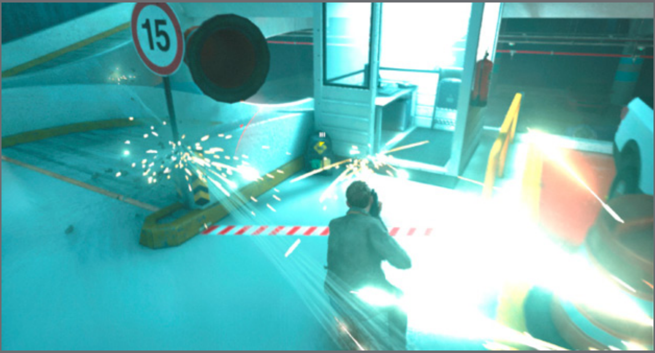


There are several cars that explode if they take too much damage. It's tricky to avoid the blasts, so try to keep moving and use the downstairs garage as a safe spot.

HINT

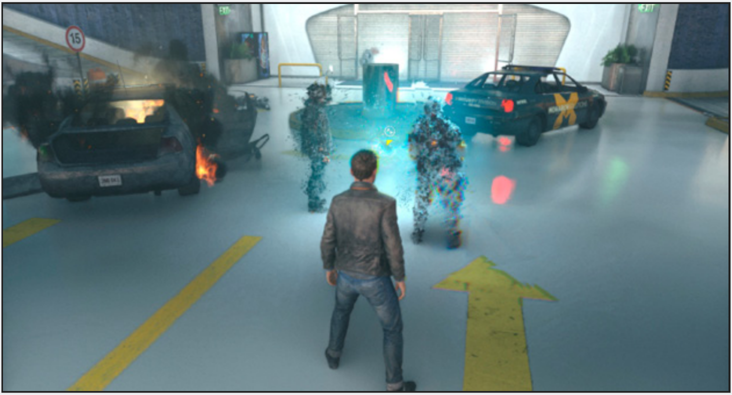
There are LMG techs, operatives, technicians, and strikers in here. Try to take out the strikers and technicians first.

HINT

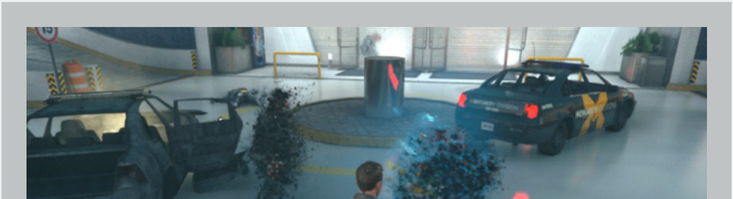


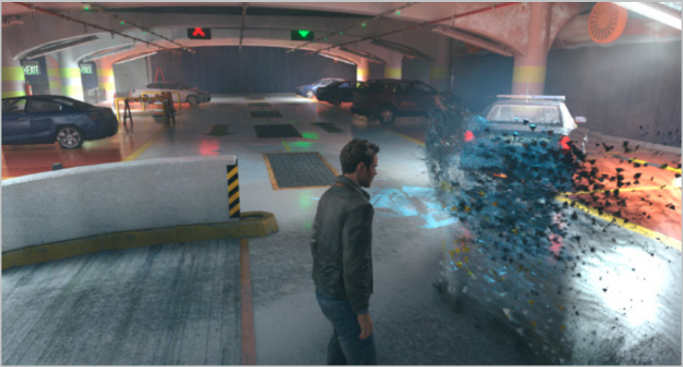
There's an ammo crate near the ticket booth.

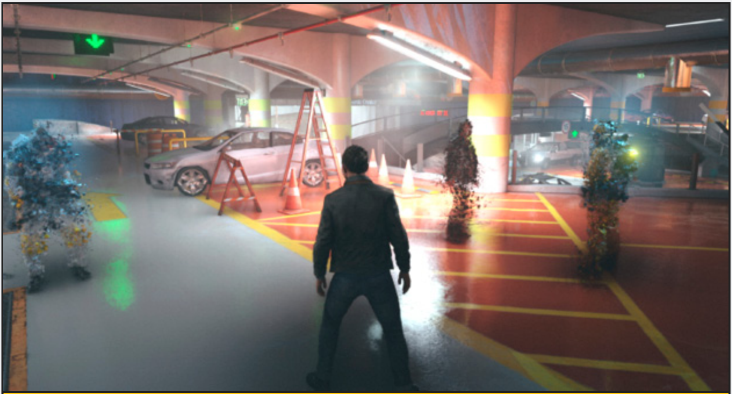
MANDATORY: Kill all enemies in the parking garage.



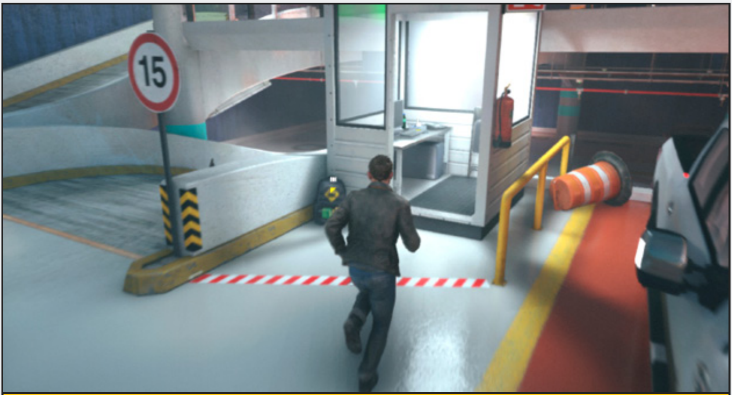
Once the enemies are dead, get the gate code to proceed. To do this, head to the center of the room and look for an echo.





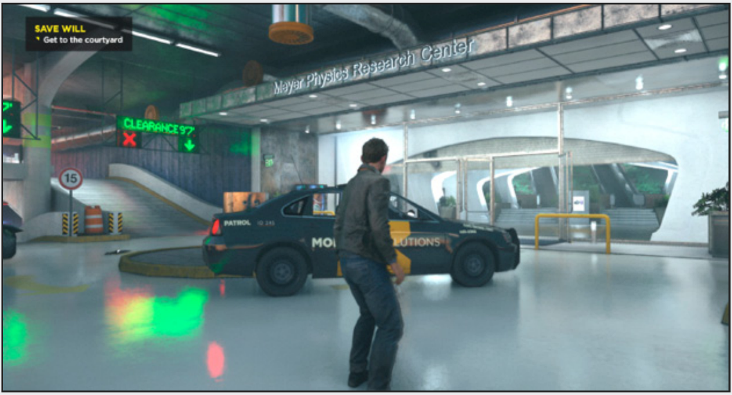


MANDATORY: Trigger the echo and follow it closely (you may need to watch the echoes move a few times to get the pattern down). Once it arrives at each destination, Interact with the echo again and continue to follow it. After successfully following the echo, you'll obtain a gate code.

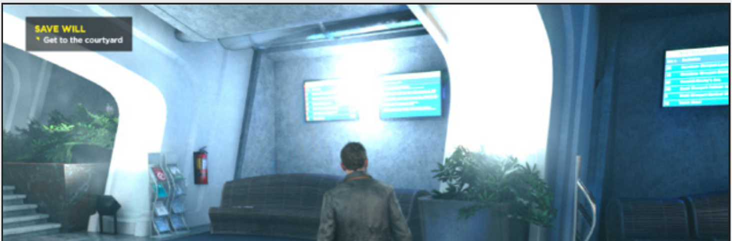


MANDATORY: Once you have the gate code, head to the gate and open it up.

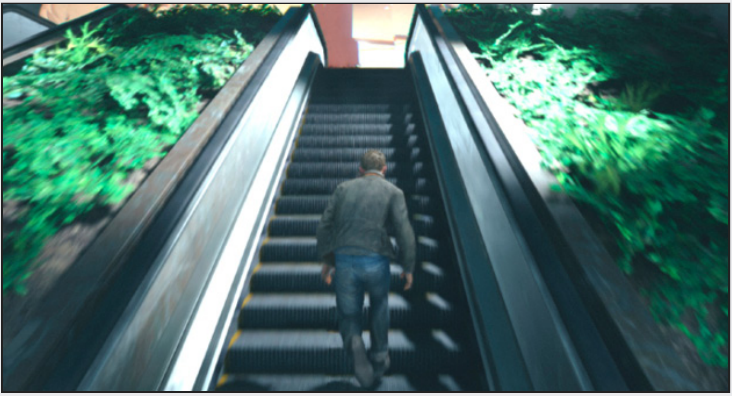
FIND WILL: To the library

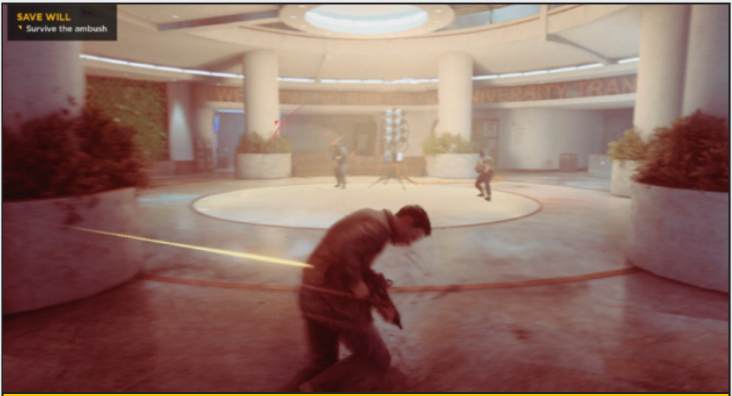

SAVE WILL
Get to the courtyard
Meyer Physics Research Center
CLEARANCE 97
15
PATROL

Head through the opened gate.


SAVE WILL
Get to the courtyard

CHRONON SOURCE: Before riding the escalator up, use Time Vision to reveal a Chronon source to the right, near a TV screen on the wall.

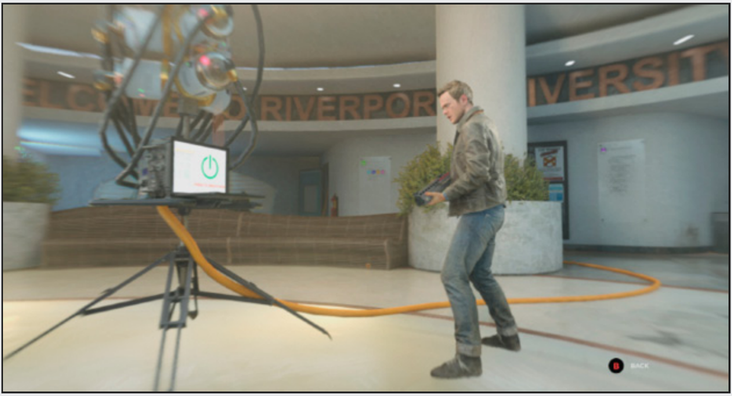


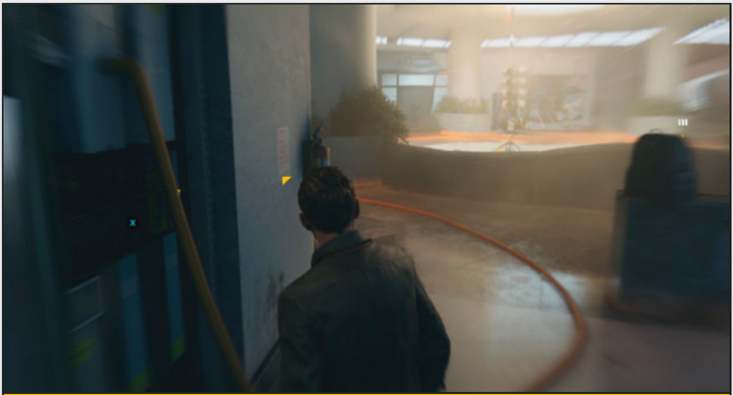

SAVE WILL
Survive the ambush

MANDATORY: Take out the three Monarch operatives.

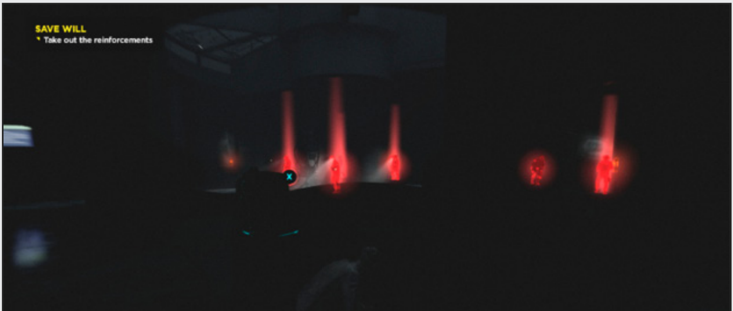
COLLECTIBLE: Before disabling the dampener switch, Interact with the note right next to it to unlock a document.

Ride the escalator up into the lobby. There's a Chronon Dampener active in there.


RIVERPOR
IVERSITY
B
BACK



MANDATORY: Turn off the Chronon Dampener.



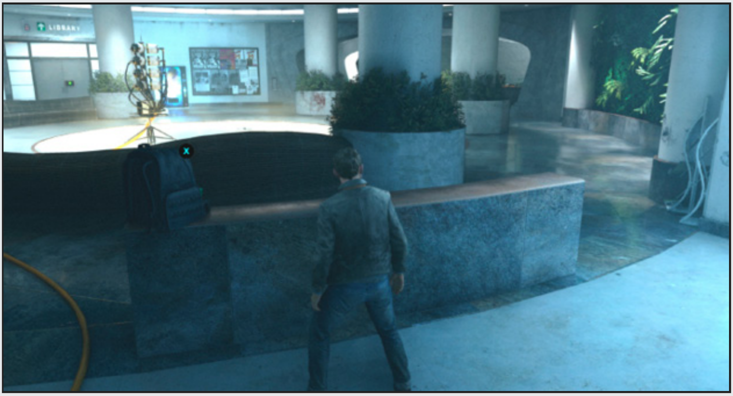
SAVE WILL

- Take out the reinforcements

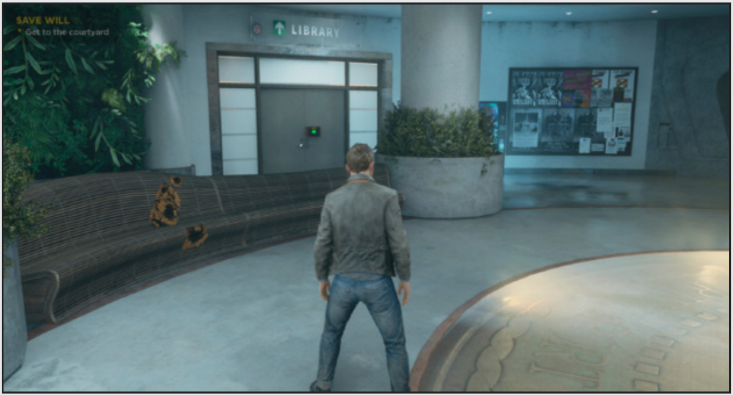
After disabling the dampener, the power goes out and more enemies show up, including two LMG techs. These guys don’t have dampeners equipped, so use Time Stop.

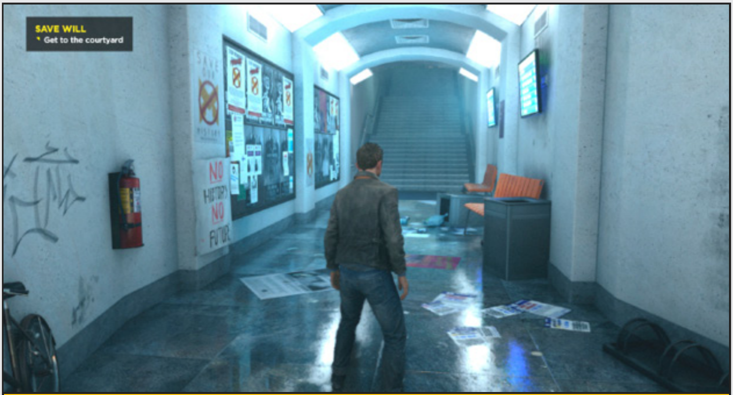
HINT

If you’re having a hard time dealing with both of them, bait them around to the top of the escalator and kill them one by one, using Time Stop and bullet stacking.

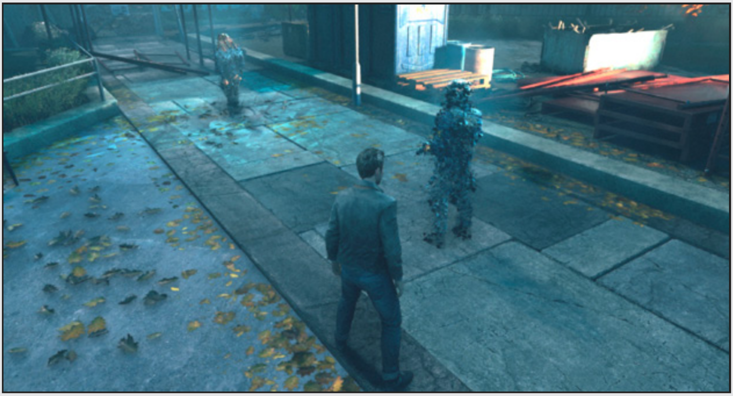


Once they’re dead, the power is restored to the building.

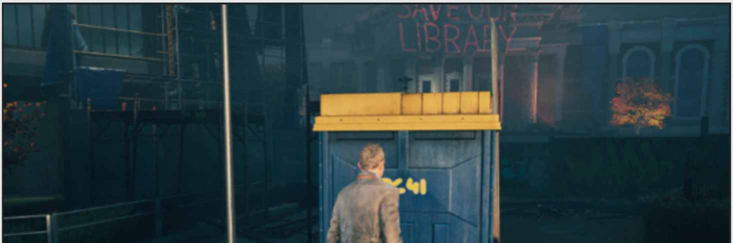

SAVE WILL
Get to the courtyard
LIBRARY


SAVE WILL
Get to the courtyard
NO HISTORY NO FUTURE

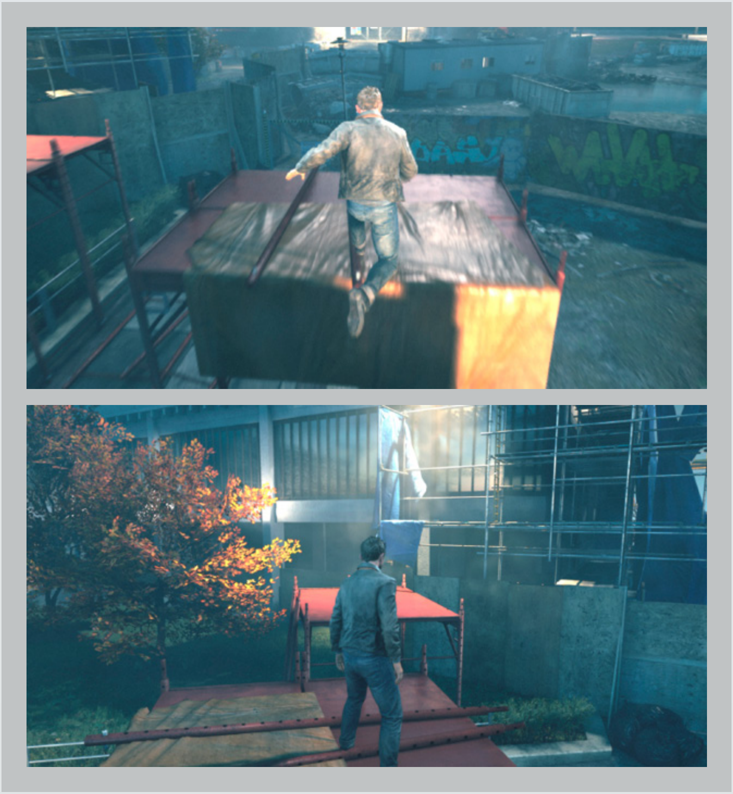
MANDATORY: Open the closed doors leading to the library and head up the staircase.



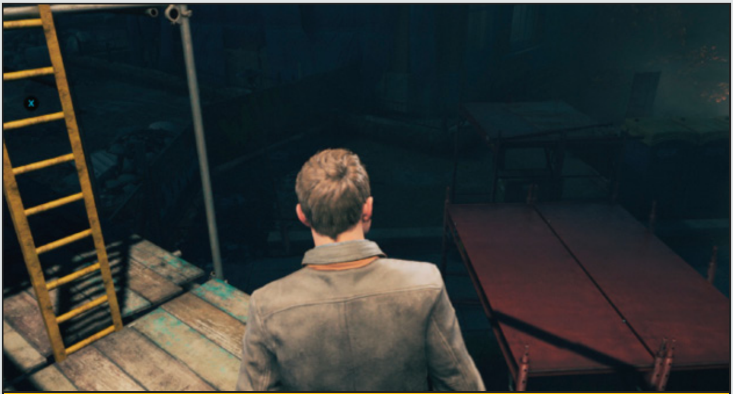
There's an echo at the top of the stairs.


SAVE OUR LIBRARY

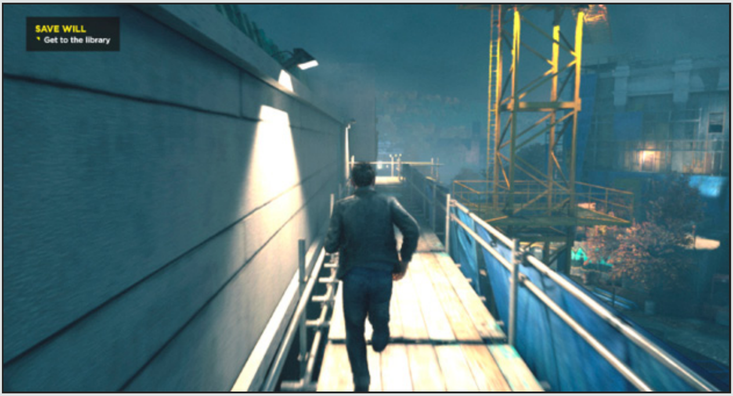
Head over to the portable toilets and climb on top, then jump to the red scaffolding.



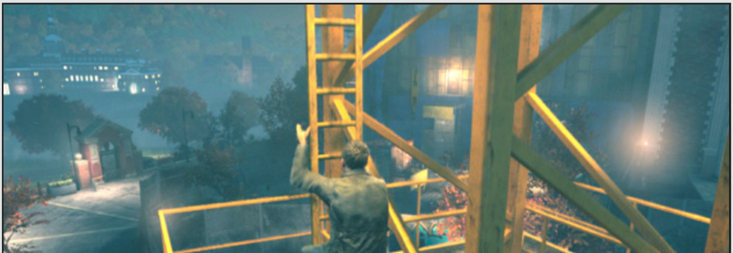
Jump across the gap to the next red scaffolding, then over to the walkway covered in blue tarps.

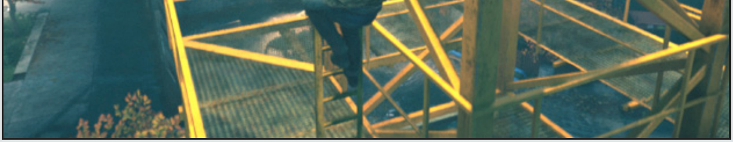


MANDATORY: Climb the ladder.

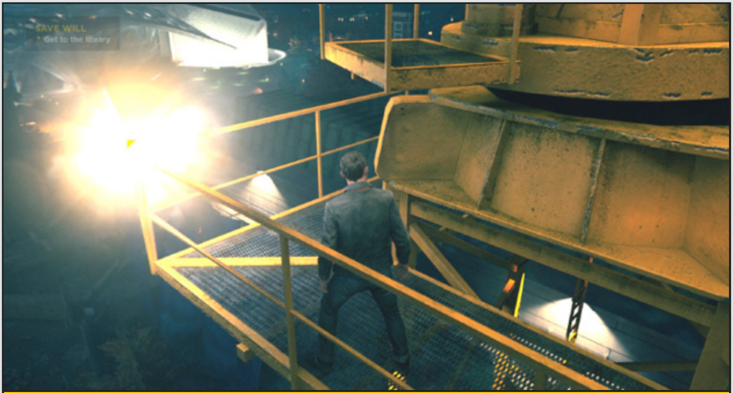

SAVE WILL
Get to the library

After the cutscene, walk down the catwalk and jump to the crane.

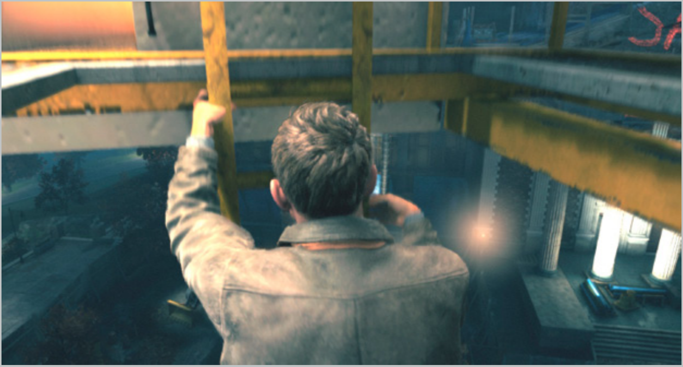


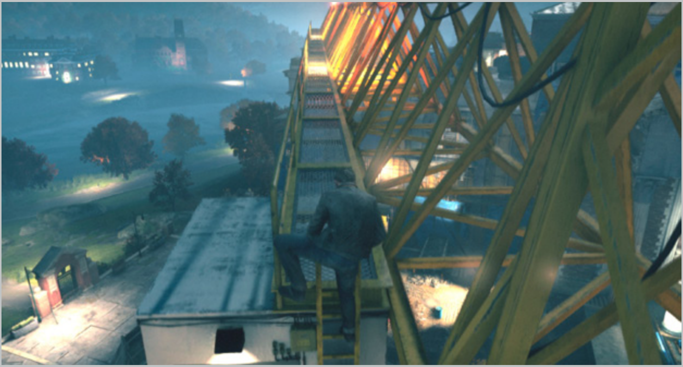


Climb the crane ladder.

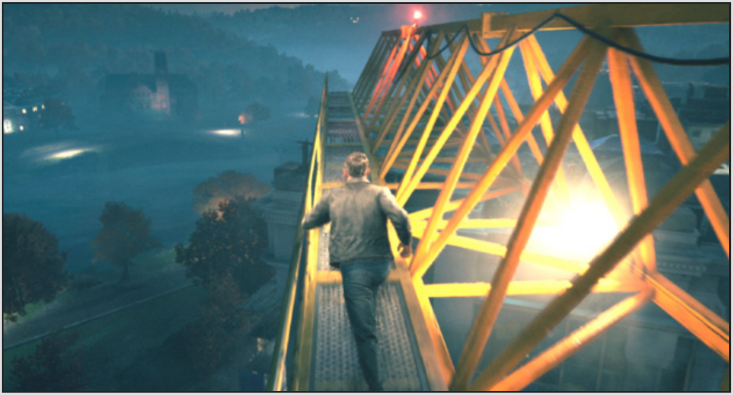

SAVE WILL
• Get to the library

CHRONON SOURCE: On the first platform, use Time Vision to reveal a Chronon source in one of the corners near the railing.

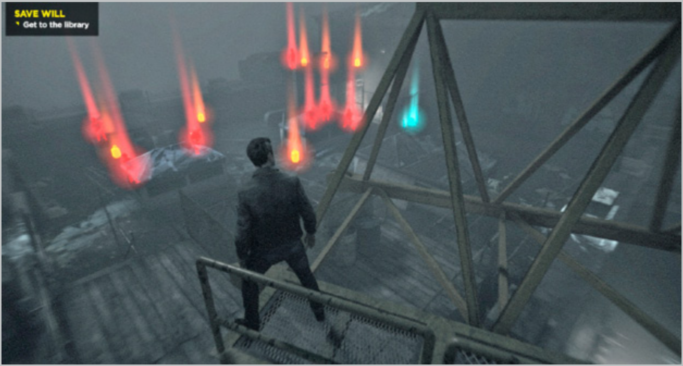


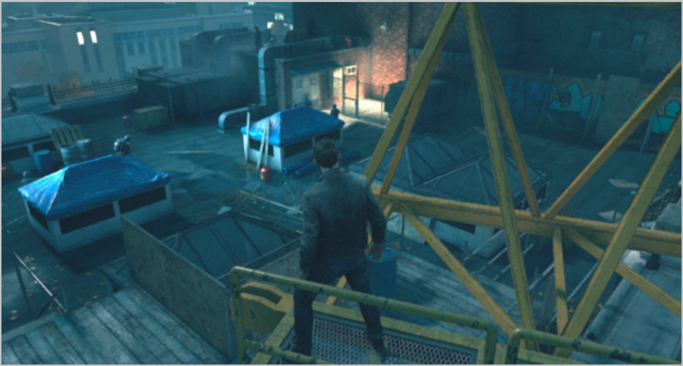


At the next level, climb the last ladder to the top.



Run down the crane and drop to the roof of the library.

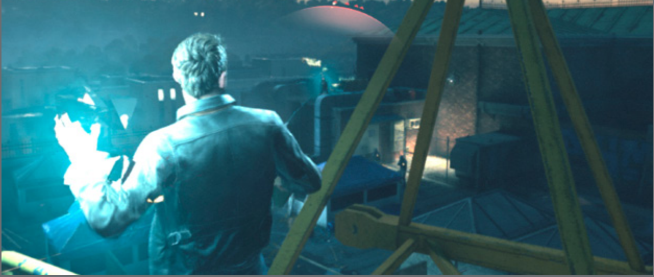

SAVE WILL
Get to the library



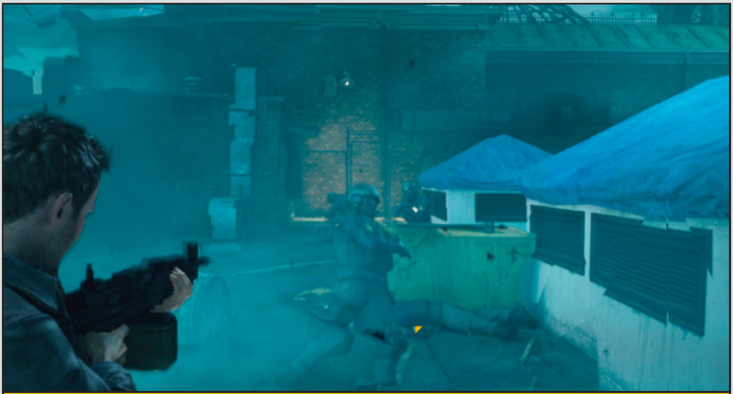
You encounter a few operatives, a sniper, and a shotgun tech up here. Take them out using the skylights as cover.

HINT

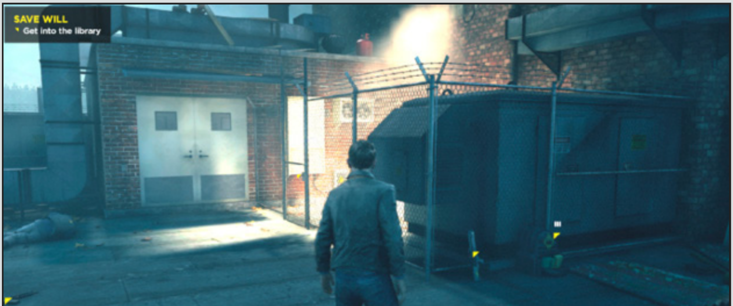
SAVE WILL
Clear the library roof of enemies



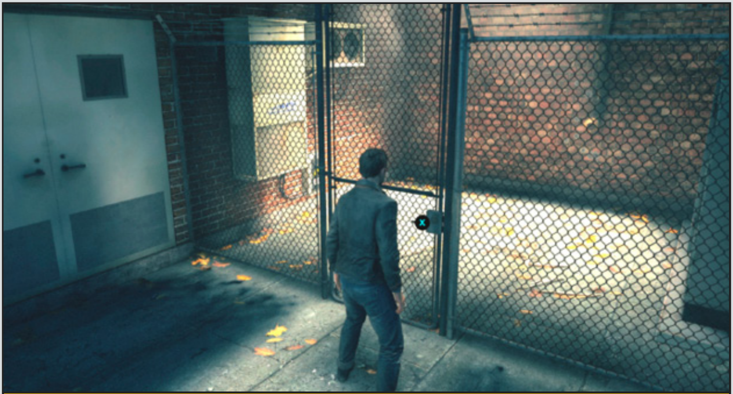
To disable the sniper easily, use Time Stop on him, then stack bullets; or use Time Blast from the crane before dropping down.



MANDATORY: Kill all enemies on the roof.

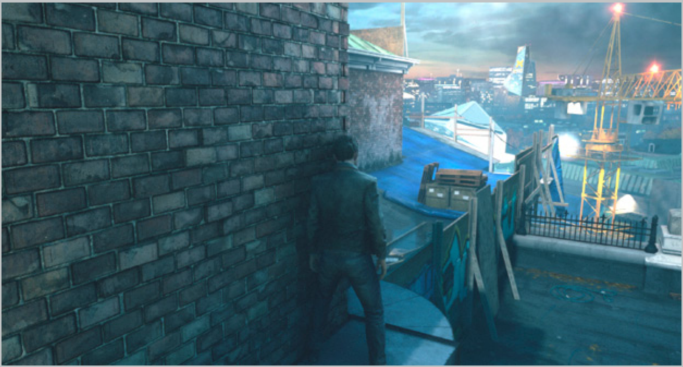

SAVE WILL
Get into the library

Once they're dead, grab weapons and ammo as necessary, then head to the closed gate.

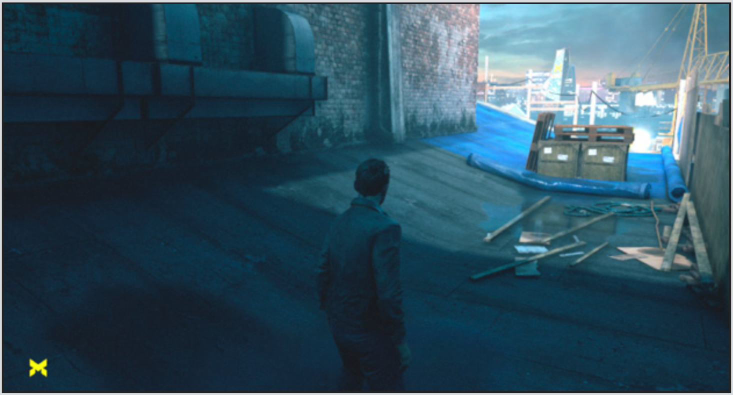


MANDATORY: Open the gate.

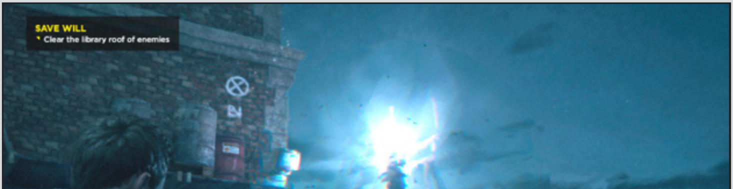
DANGER
CAUTION

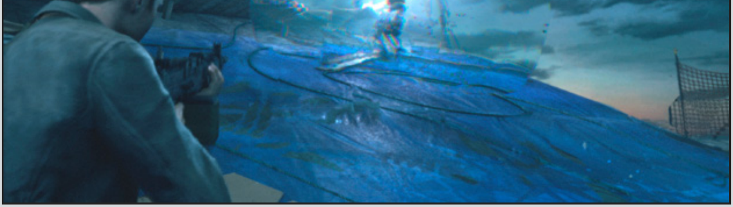


Climb the power box, then get onto the air ducts.



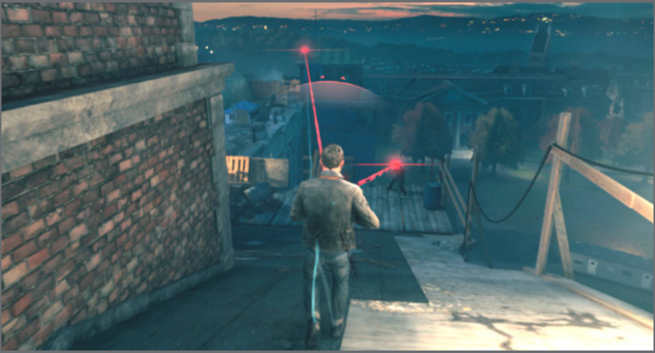
Drop down onto the roof section.


SAVE WILL
Clear the library roof of enemies



Jack takes out two operatives.

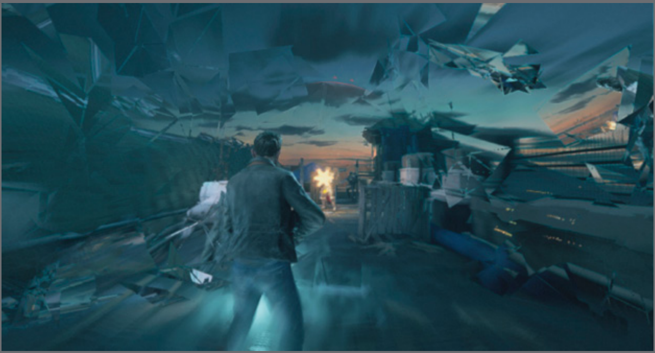
HINT



Once you move over the crest of the roof, two snipers are pointing straight at you. Be careful!

Jack can Time Sprint and take down the first sniper to grab his carbine, then take the other out from a distance.

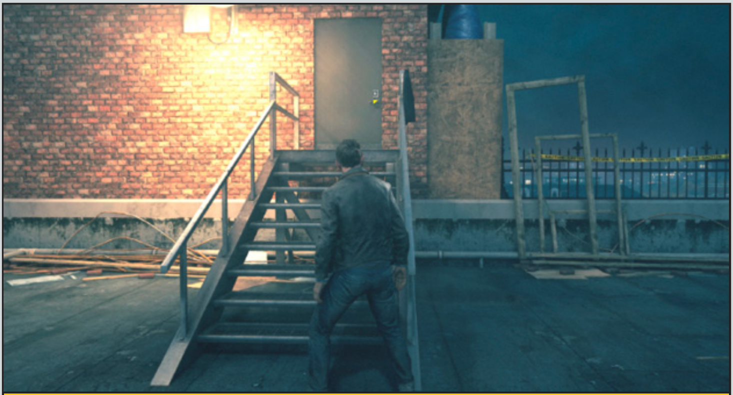
HINT



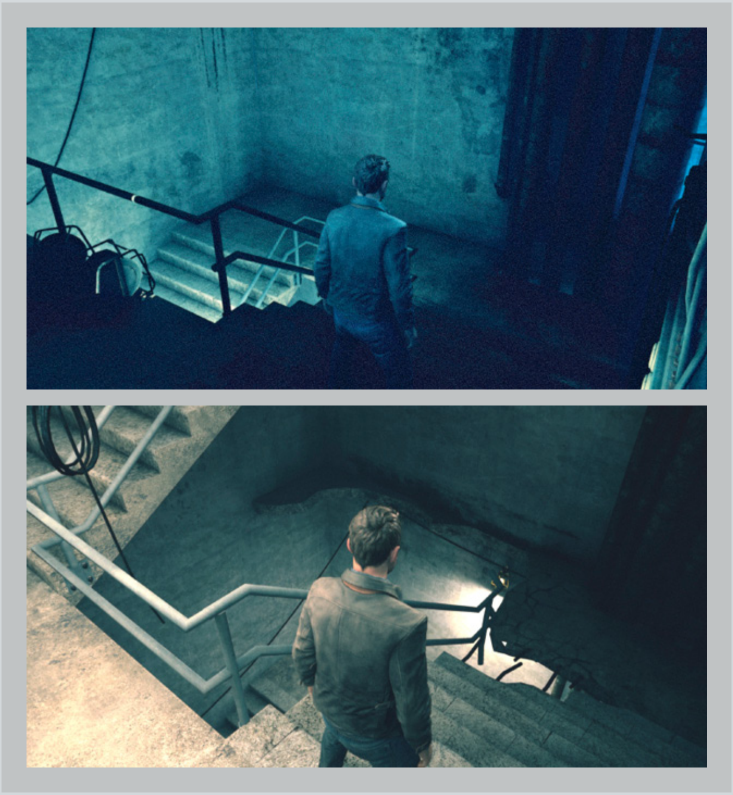
Use Time Shield if you start taking fire. Don't move too far forward until the snipers are gone—there are two LMG techs on the other side.

HINT

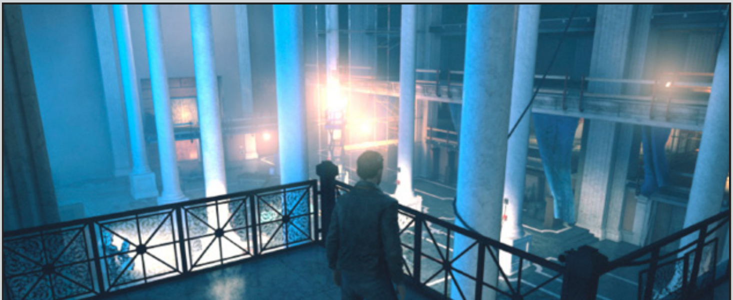
It's best to take these guys out from a distance with the carbine after dropping the first sniper.

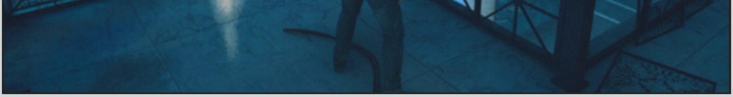


MANDATORY: Eliminate these enemies, then proceed through the door at the end of the path.



Jack descends the staircase, then continues down one more floor and around the upper section of the east wing.

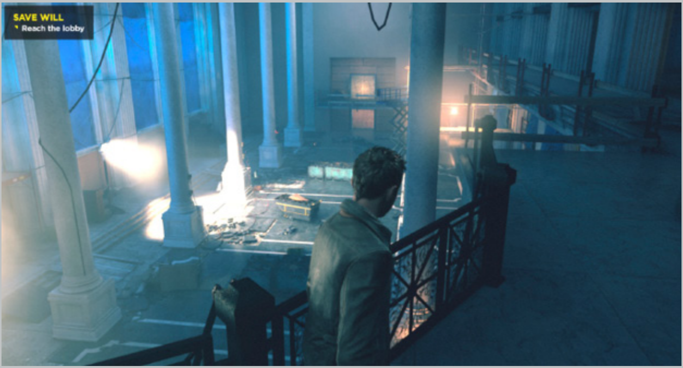


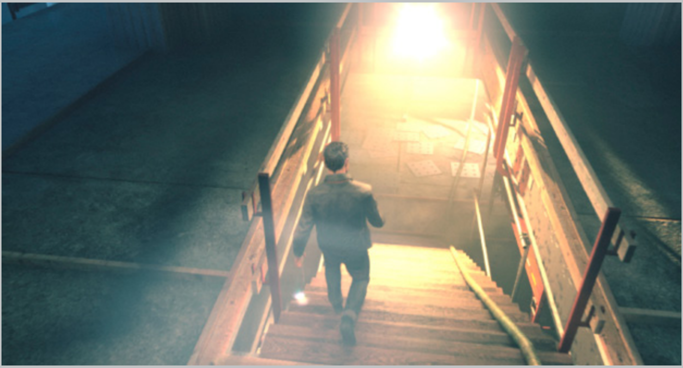


This place should look familiar.

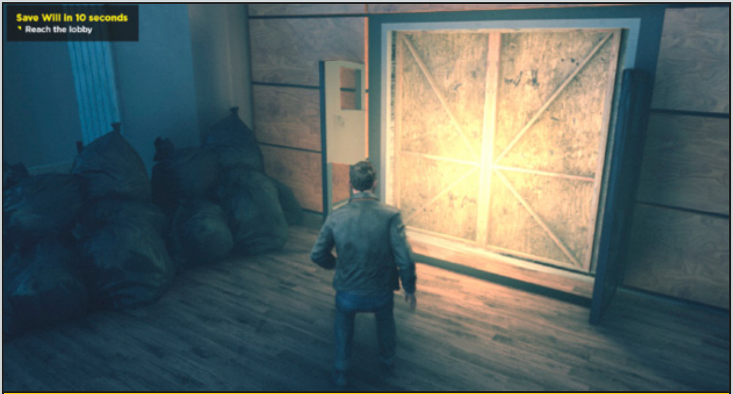
HINT

A countdown timer starts when Jack reaches a certain point in the library. You must make it to the main entrance to the library quickly or the building will blow.


SAVE WILL
Reach the lobby

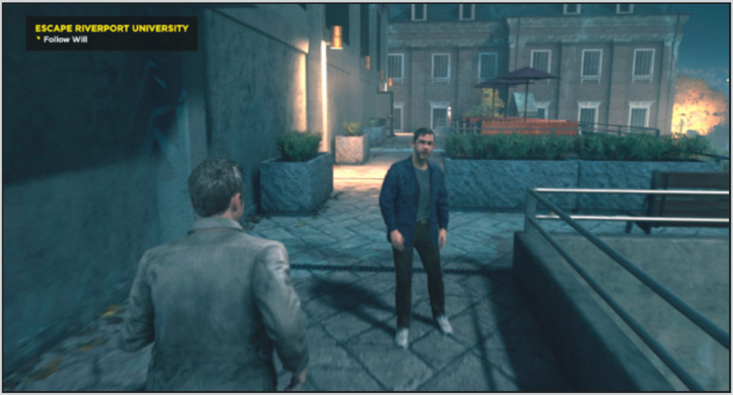


Jack follows the path around, then takes the ramp down one more level.

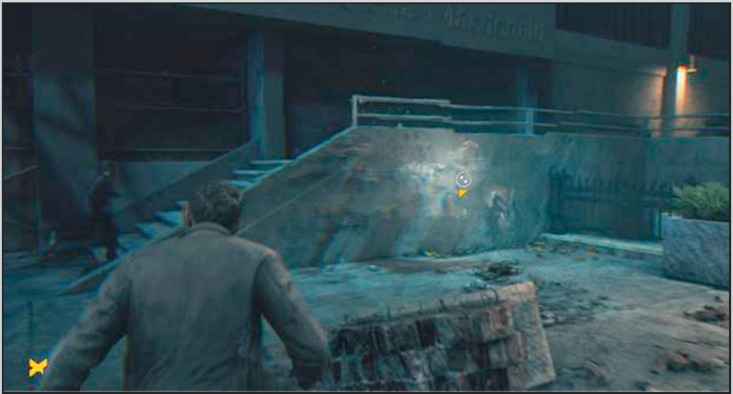

Save Will in 10 seconds
Reach the lobby

MANDATORY: Walk up to the boarded up doors to trigger a cutscene. Watching this unlocks a secret Achievement.

Jack continues heading straight and look for a doorway.


ESCAPE RIVERPORT UNIVERSITY
Follow Will

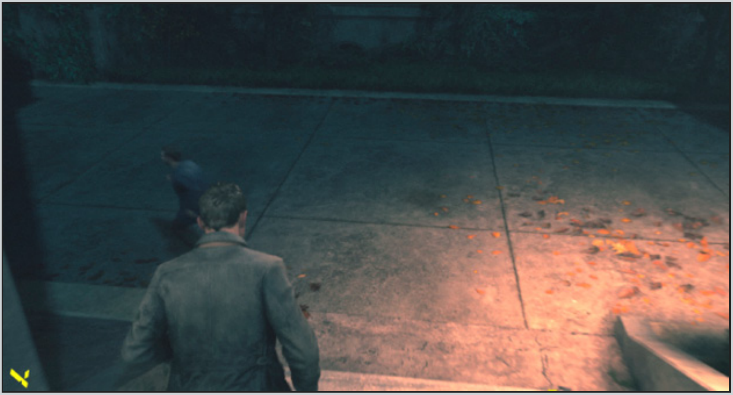
Once you regain control, follow Will.



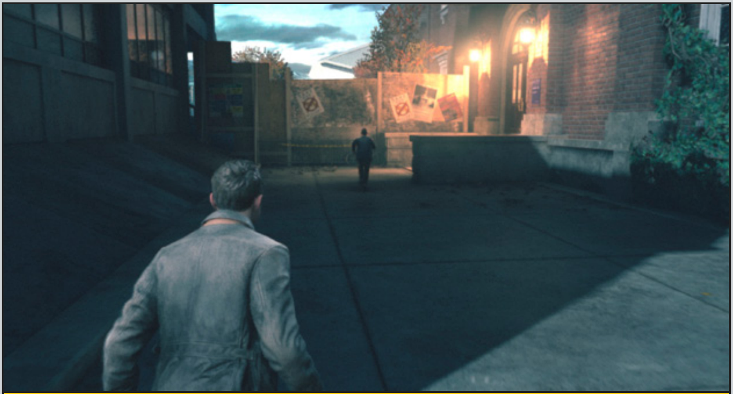
OPTIONAL: As you approach a staircase ahead, rewind time to reveal more of Beth's graffiti.

OPTIONAL: Listen to Will and let the operatives pass by without killing them. You hear different dialogue in the section.

Take out the two operatives that bust through the double doors.

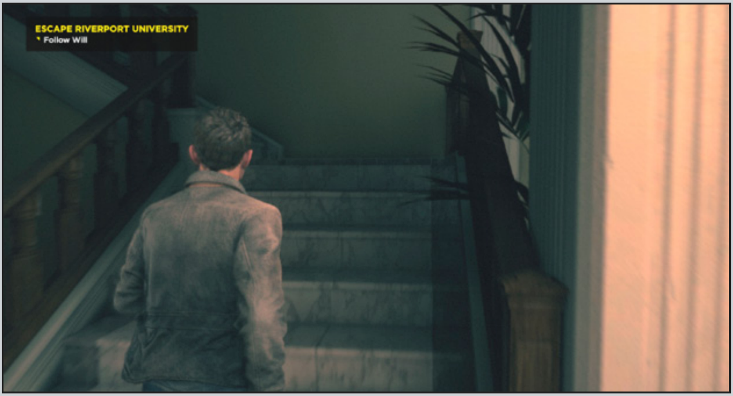


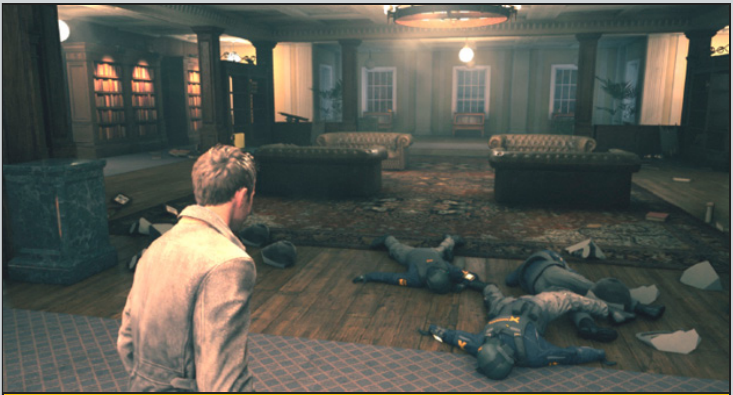
Continue down the stairs.



OPTIONAL: Junction Differences! Depending on choices made in Junction 1, Jack talks about saving either Nick or Amy as he follows Will through the doorway.

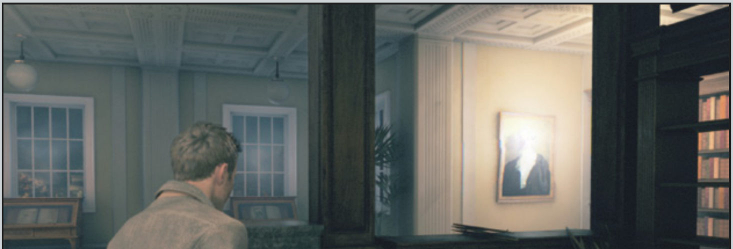
Jack follows Will through the next door.


ESCAPE RIVERPORT UNIVERSITY
Follow Will

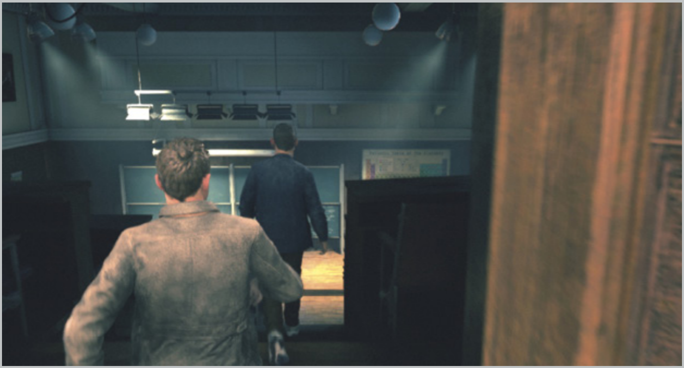


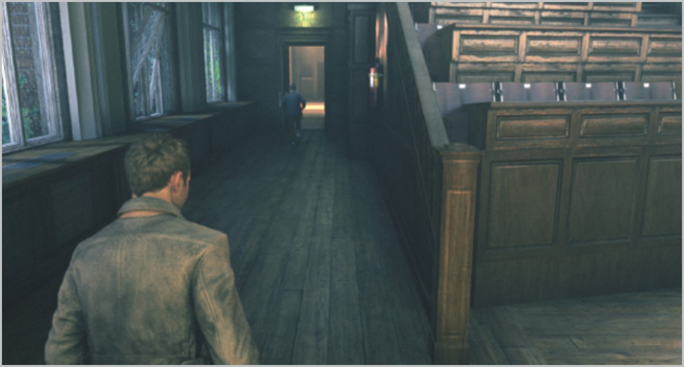
OPTIONAL: There's a time echo here that shows the first time Jack used Time Dodge.

Once inside, he follows Will upstairs. You're heading back into the room where you learned Time Dodge.

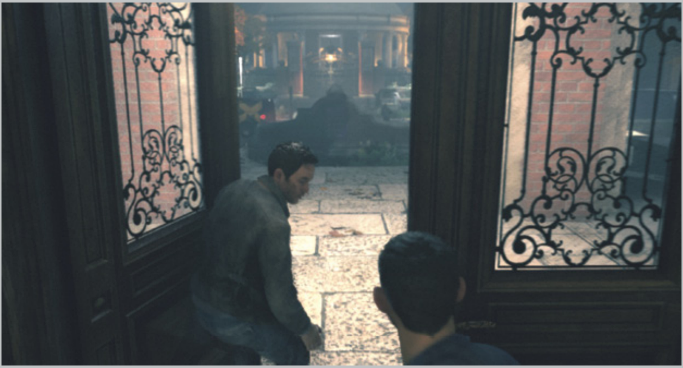


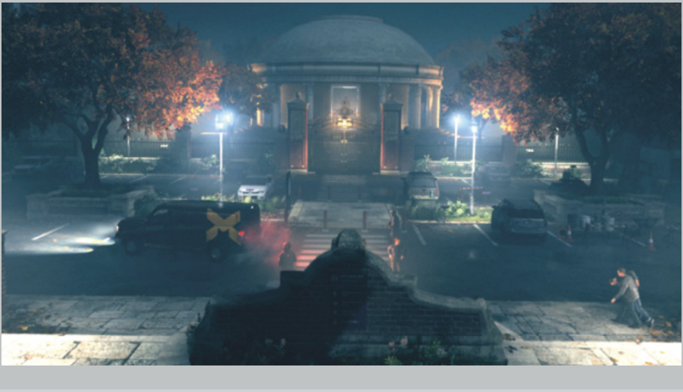
CHRONON SOURCE: Inside the Time Dodge tutorial room, walk to the right side corner of the room with the painting of a man on the wall. Use Time Vision to reveal a Chronon source.



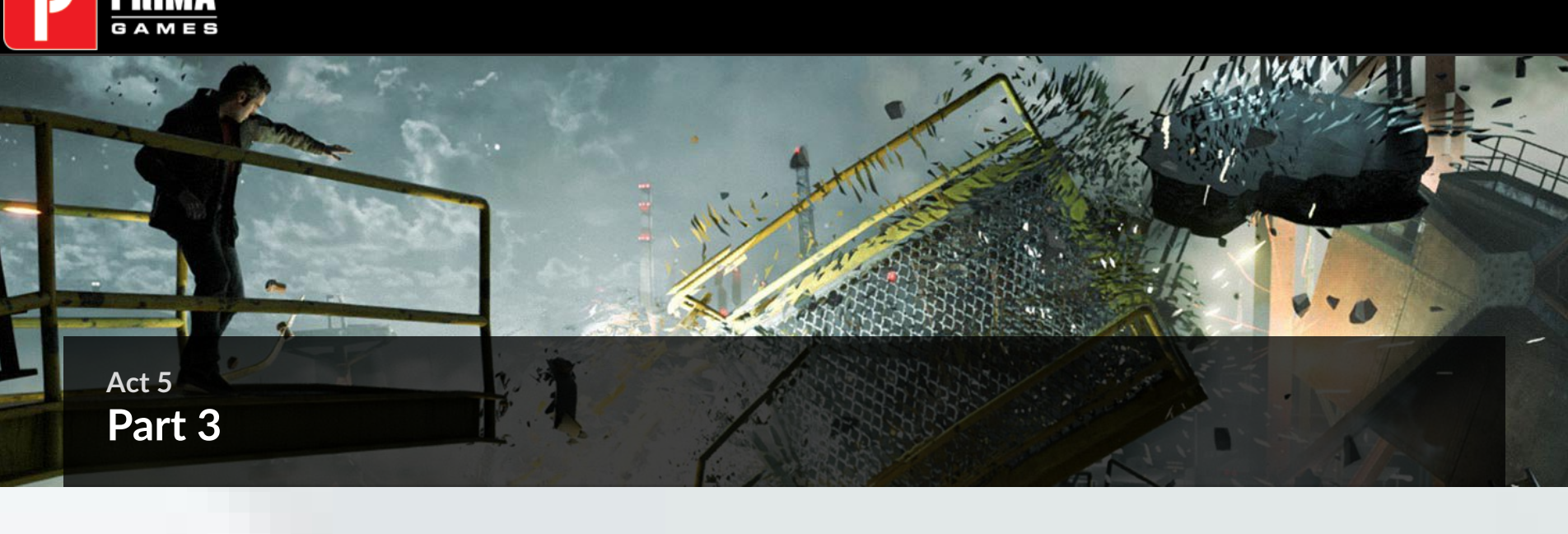


Continue to follow Will into the classroom and out toward the entrance to the parking lot.





Head through the main entrance to the building and into the parking lot to trigger a cutscene and the end of the level.



Act 5

Part 3

FINAL MOMENTS

At the Bradbury Swimming Pool, William and Jack use the Time Machine to return to what, for Jack, is the present day, a little after his point of departure at Monarch HQ. When they do, they find the pool full of Monarch operatives—Serene has finally discovered William's hideout, and has arrived in force.

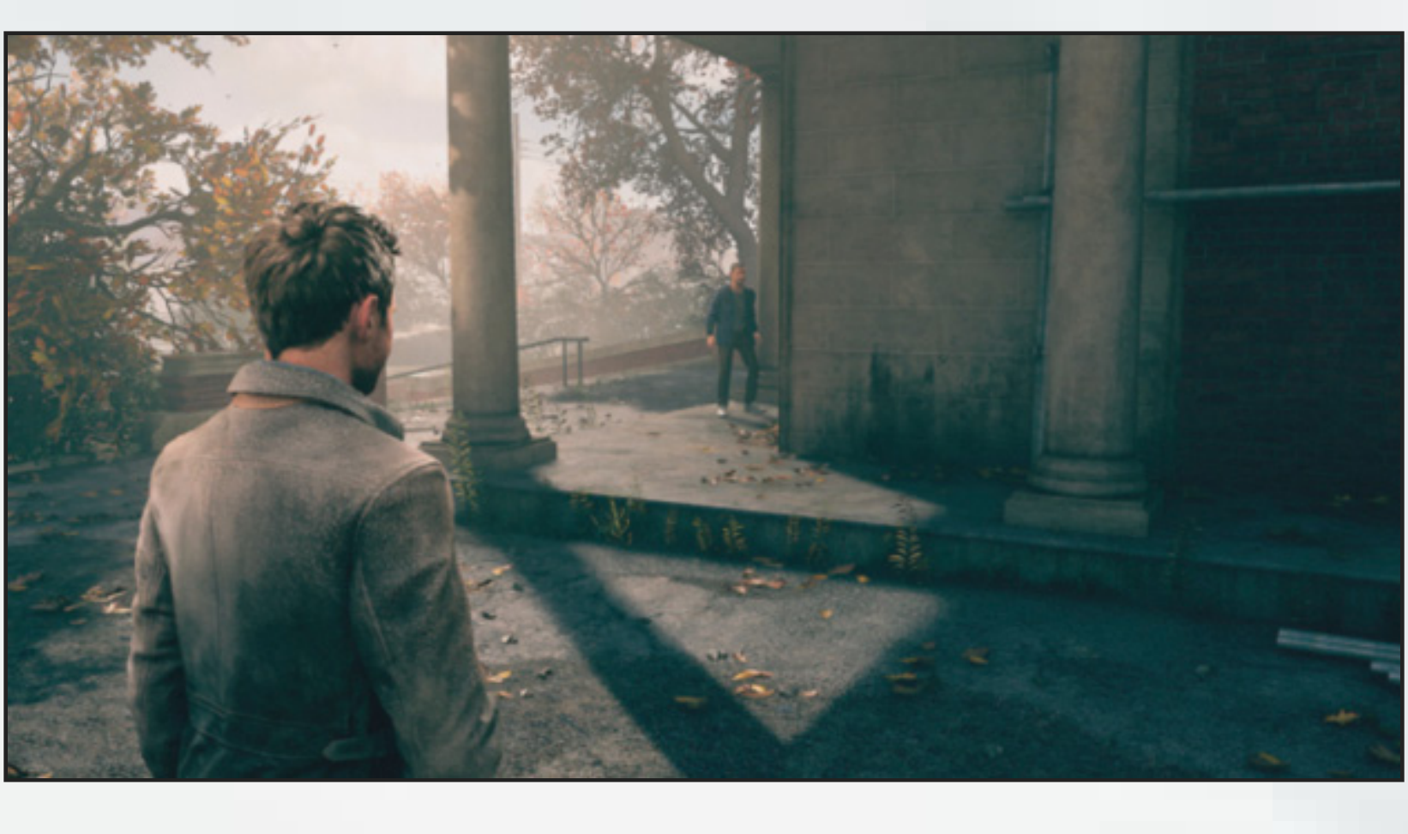
Jack has a final encounter with Serene. It's clear Serene's too far gone to see reason. He won't let Jack try to use the countermeasure to fix the Fracture. And Jack won't let Serene stop him. The two clash violently. Eventually, Jack kills Serene.

With time literally running out, Jack and William start to prepare the countermeasure. Even as the device starts to work, Serene suddenly gets up—but not as Serene. The Chronon Syndrome has finally run its course, and Serene has changed into a shifter. He attacks Jack and William in a blind fury, but before he can connect, the countermeasure suddenly activates, rebuilding the Meyer-Joyce Field. Serene/the shifter is blasted back, and, unable to exist outside of a stutter, disappears—but not before Serene himself appears again for a short instant.

Picking themselves up off the floor, the Joyce brothers conclude that the Fracture is done. They have managed the impossible against all odds. But as William concentrates on the burned-out remains of the countermeasure, Jack suddenly realizes that the energies from the device have changed him, like they changed Serene six years earlier. He now has the early symptoms of the Chronon Syndrome. And like Serene, he sees a sudden vision of time ending.

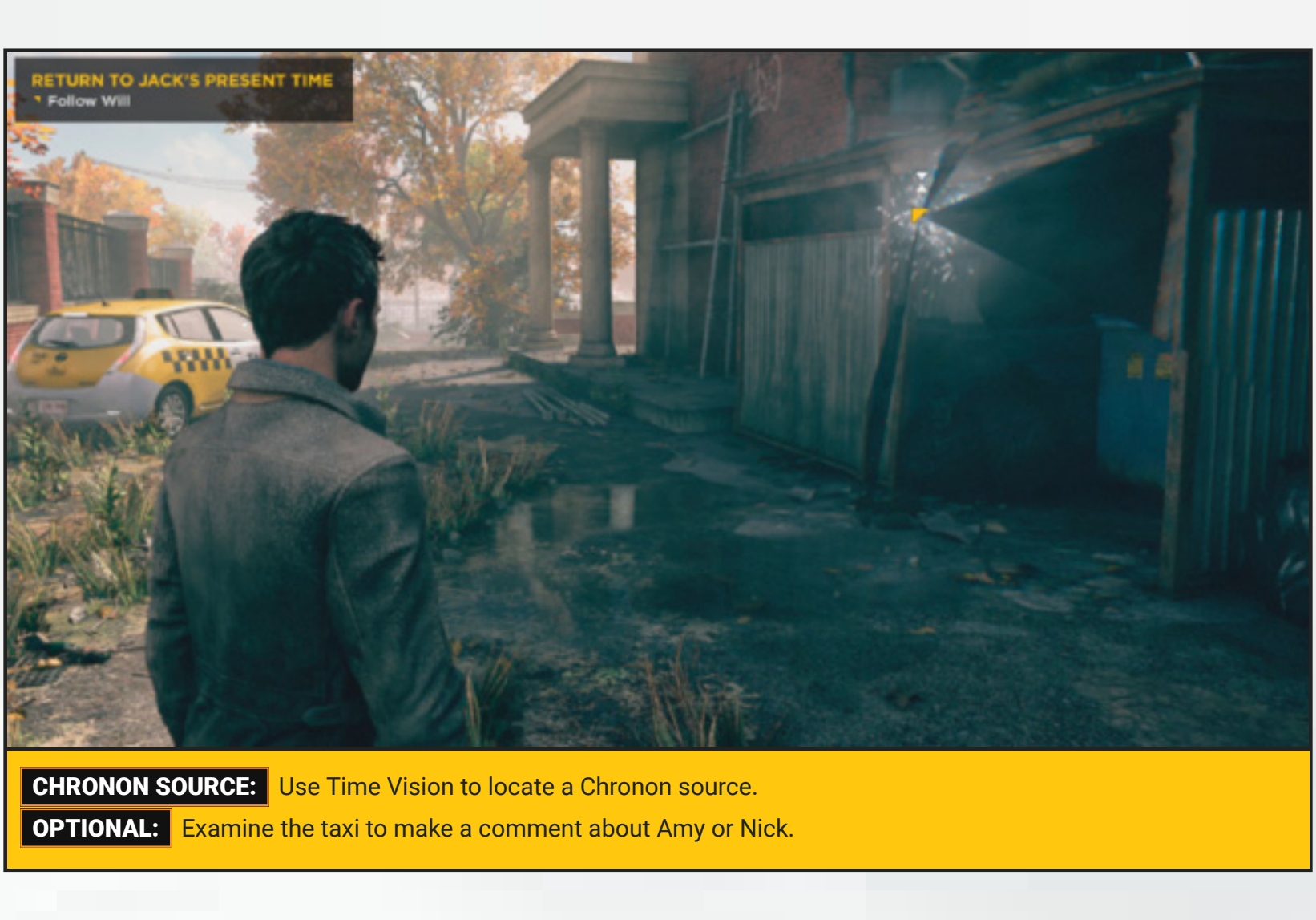
Jack managed to save his brother, and together they managed to keep the universe ticking. But for how long? And at what cost?

Chronon Sources	2
Intel	0
Collectibles	1
Quantum Ripples	0



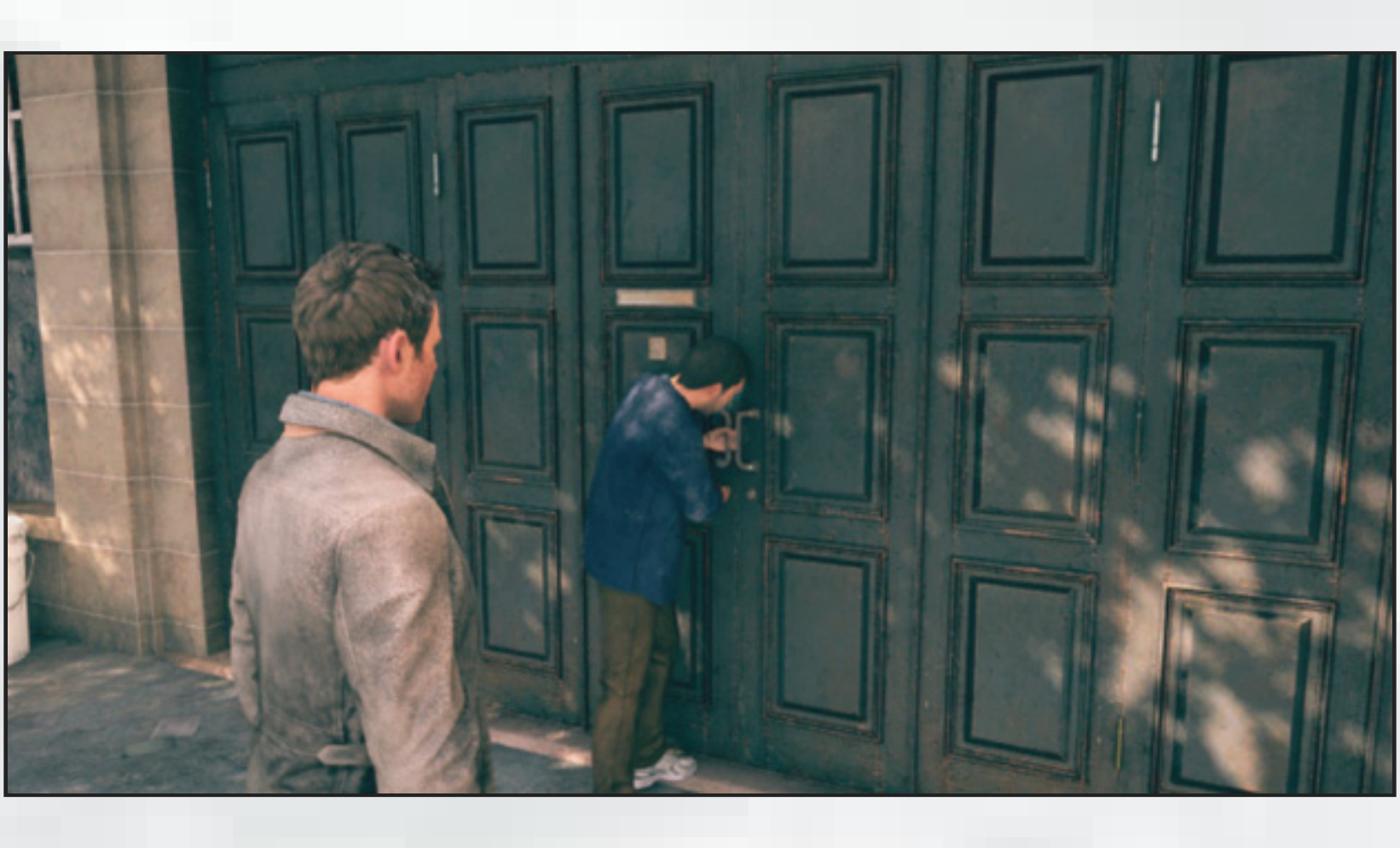
Bradbury Swimming Hall October 9th, 2016 7:05 AM—three hours after fracture in time.

Will and Jack arrive in Nick's taxi at the Bradbury Swimming Hall. Will apologizes that he kept Jack in the dark. He said that when he started his work, Jack had been so young. Jack says he gets it. He just wants to go to the future to fix this mess.

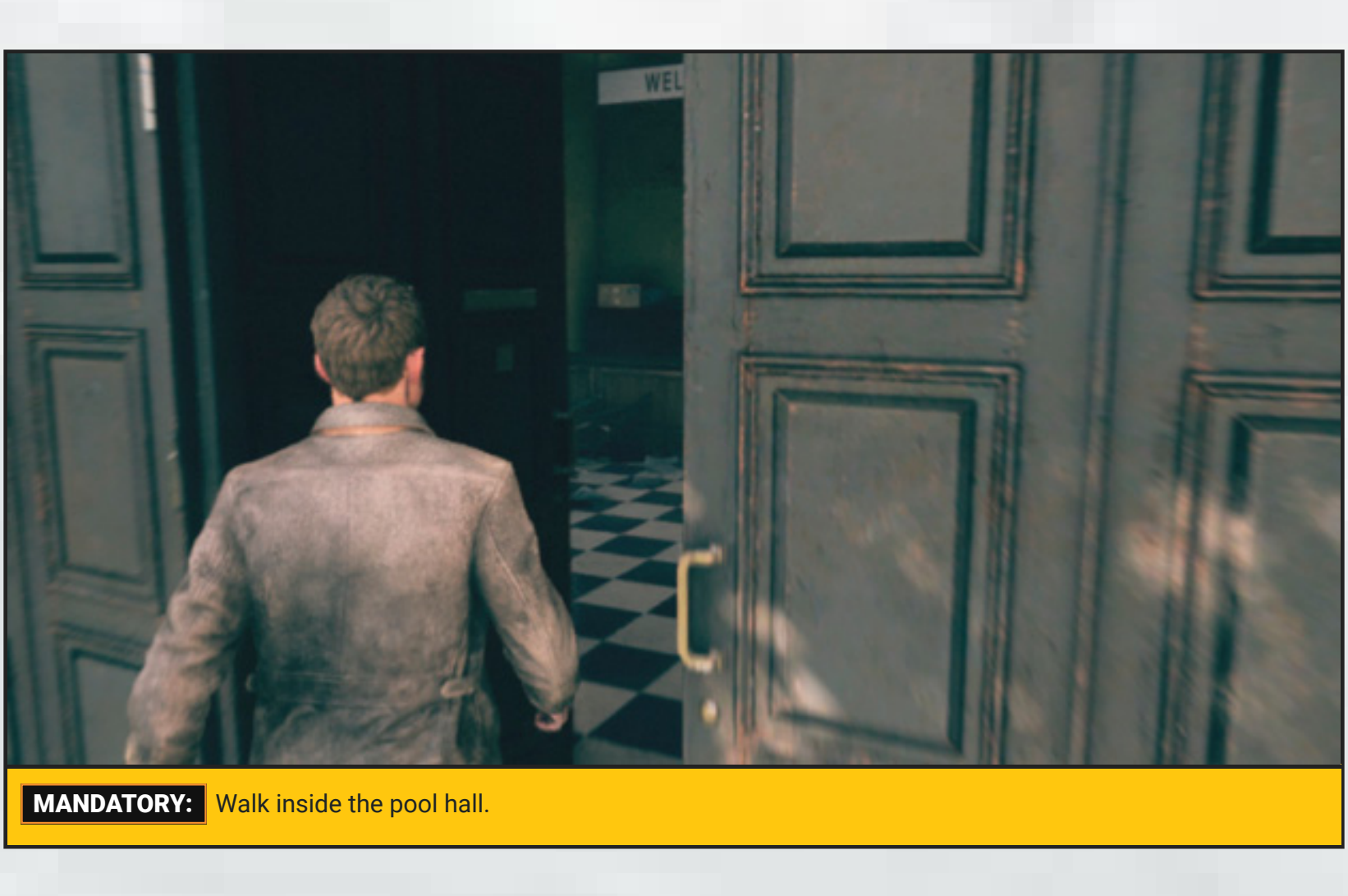


CHRONON SOURCE: Use Time Vision to locate a Chronon source.
OPTIONAL: Examine the taxi to make a comment about Amy or Nick.

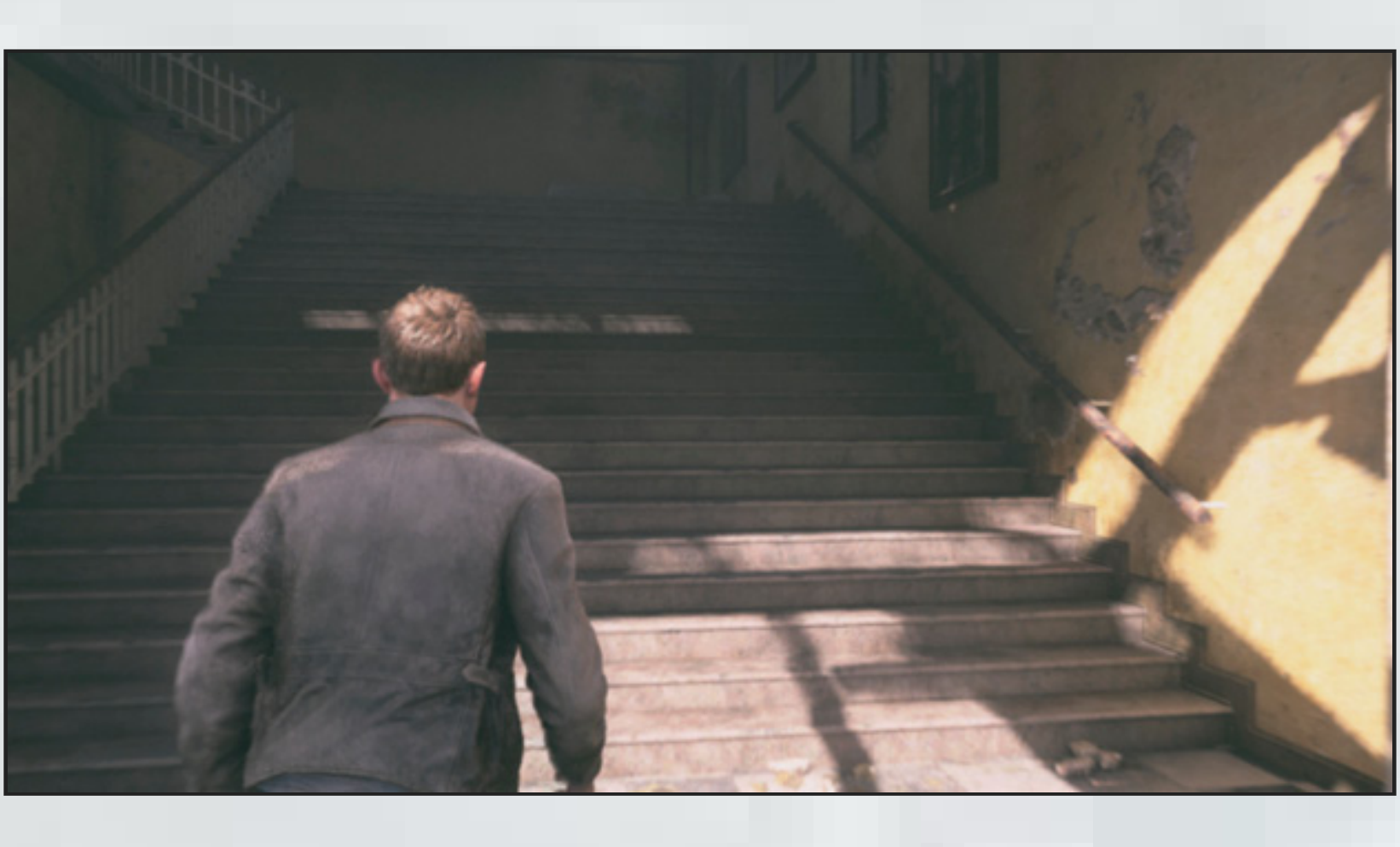
As Jack is exploring outside, he feels a Chronon source near the shed.



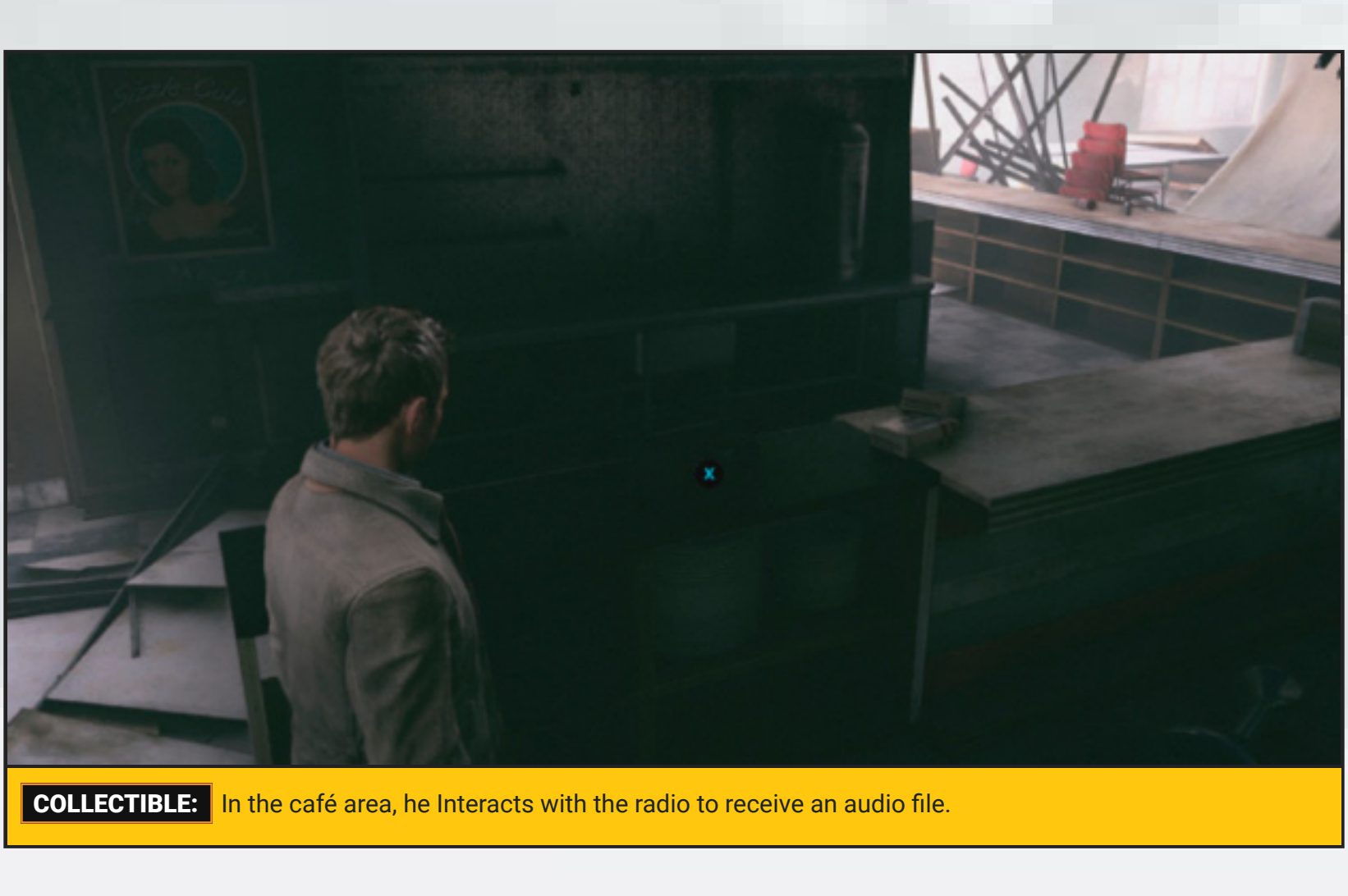
Will opens the front door to the building and they walk inside. Surprisingly, Jack asks Will that as he hid the machine here, if he'd really never used it himself. Will tells Jack that he hadn't, that it was too dangerous.



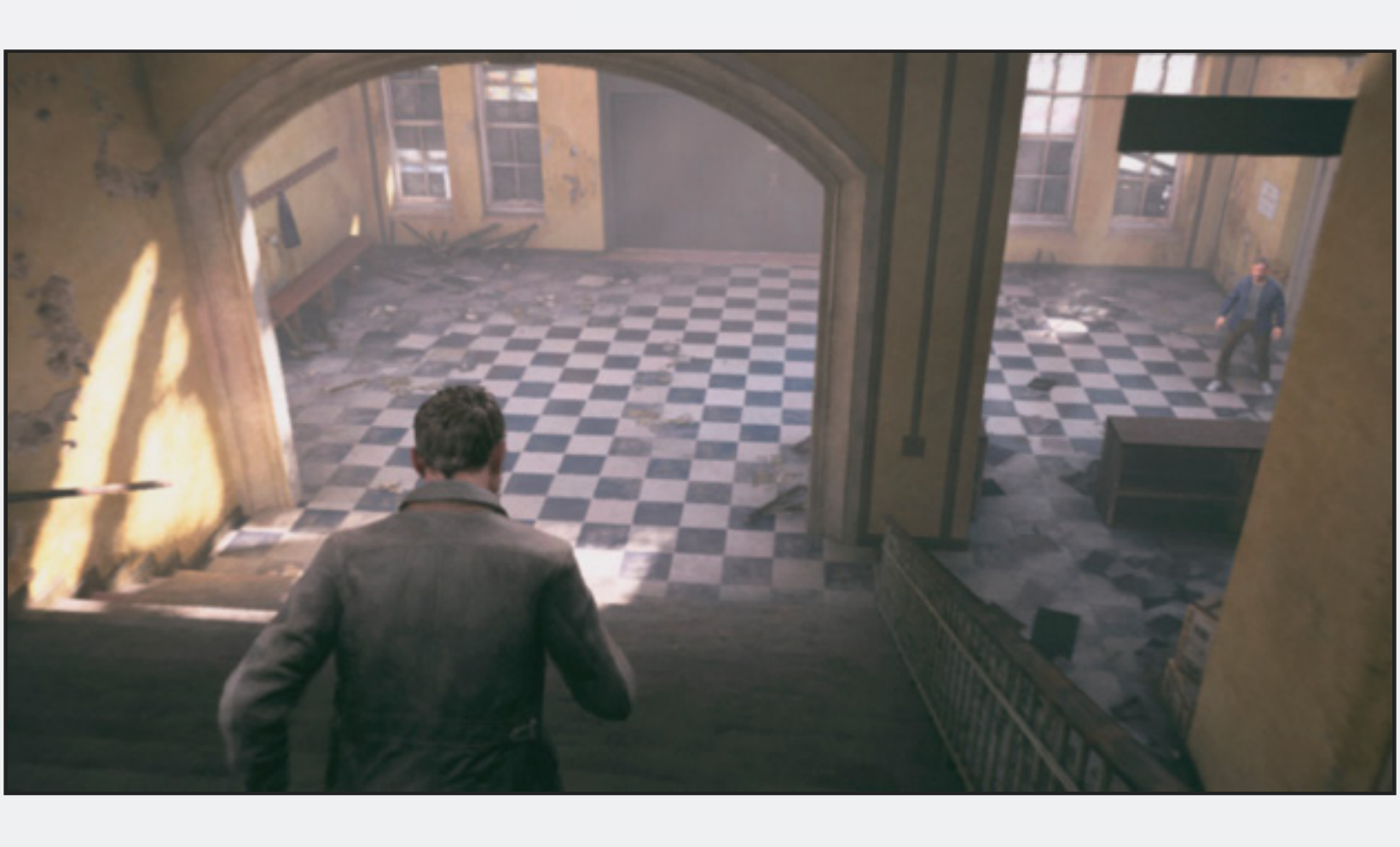
MANDATORY: Walk inside the pool hall.



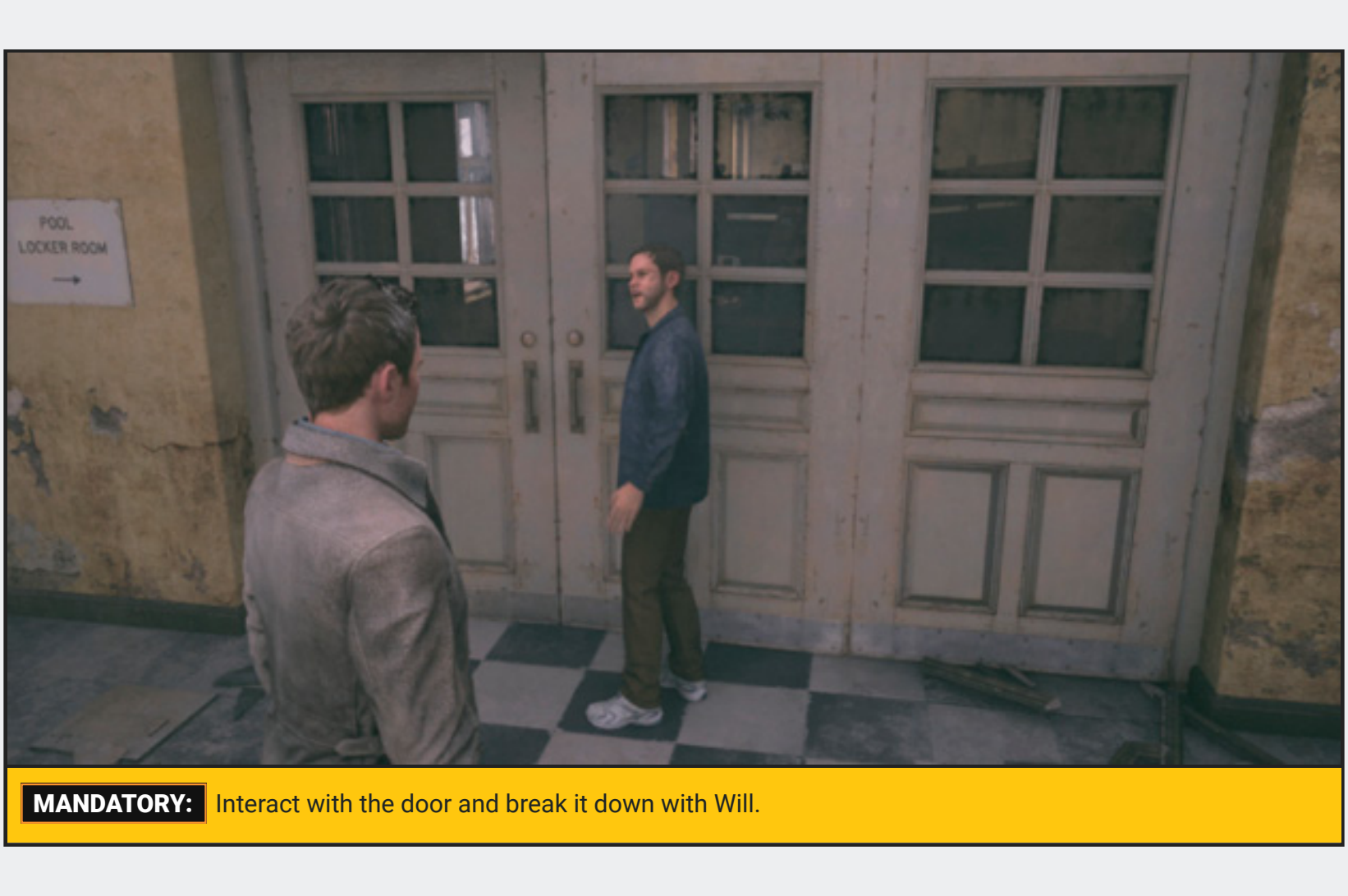
After entering the building, Jack walks up the stairs.



COLLECTIBLE: In the café area, he Interacts with the radio to receive an audio file.

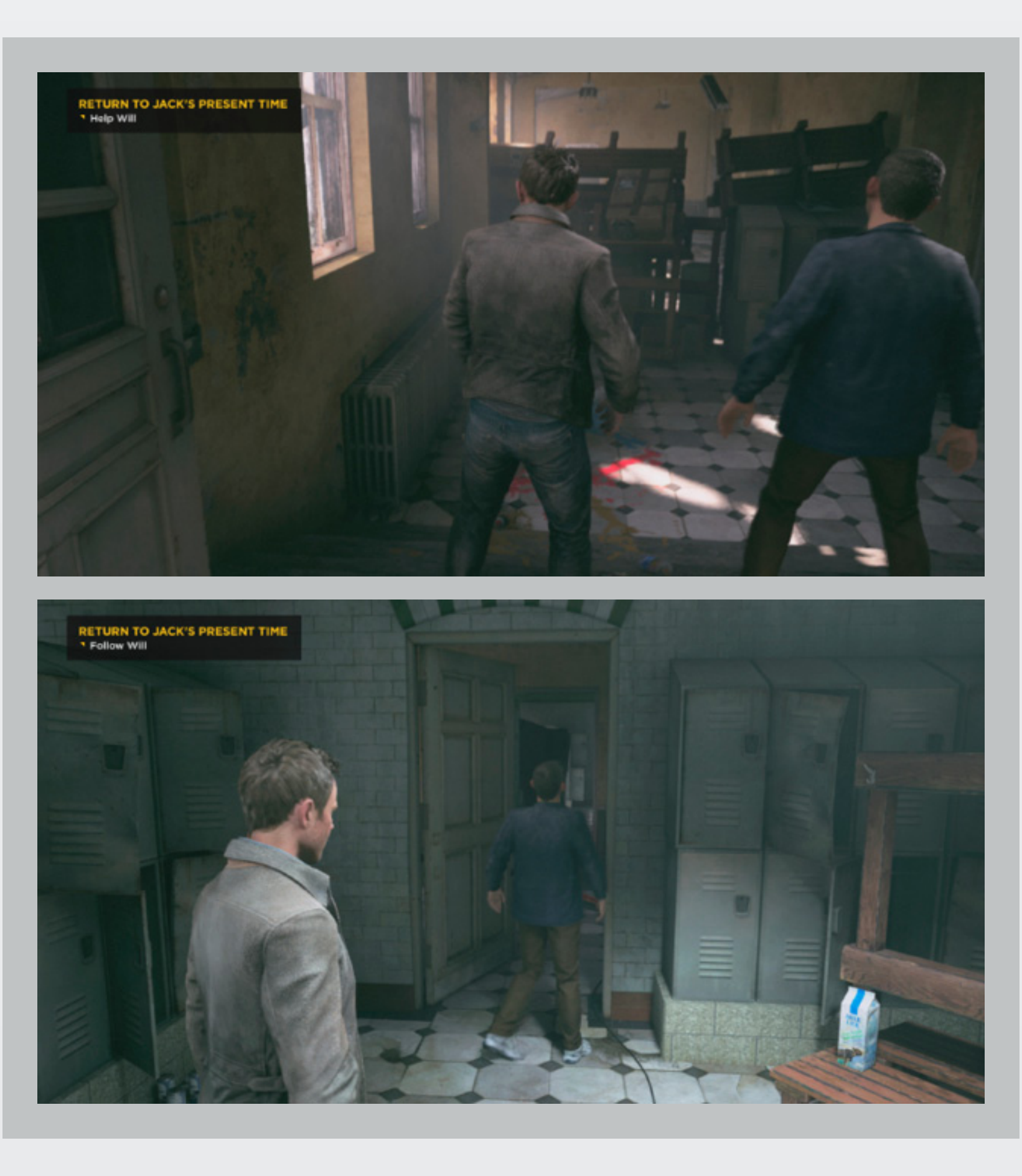


After checking out the upstairs, Jack comes back down to proceed toward the Time Machine in the basement.

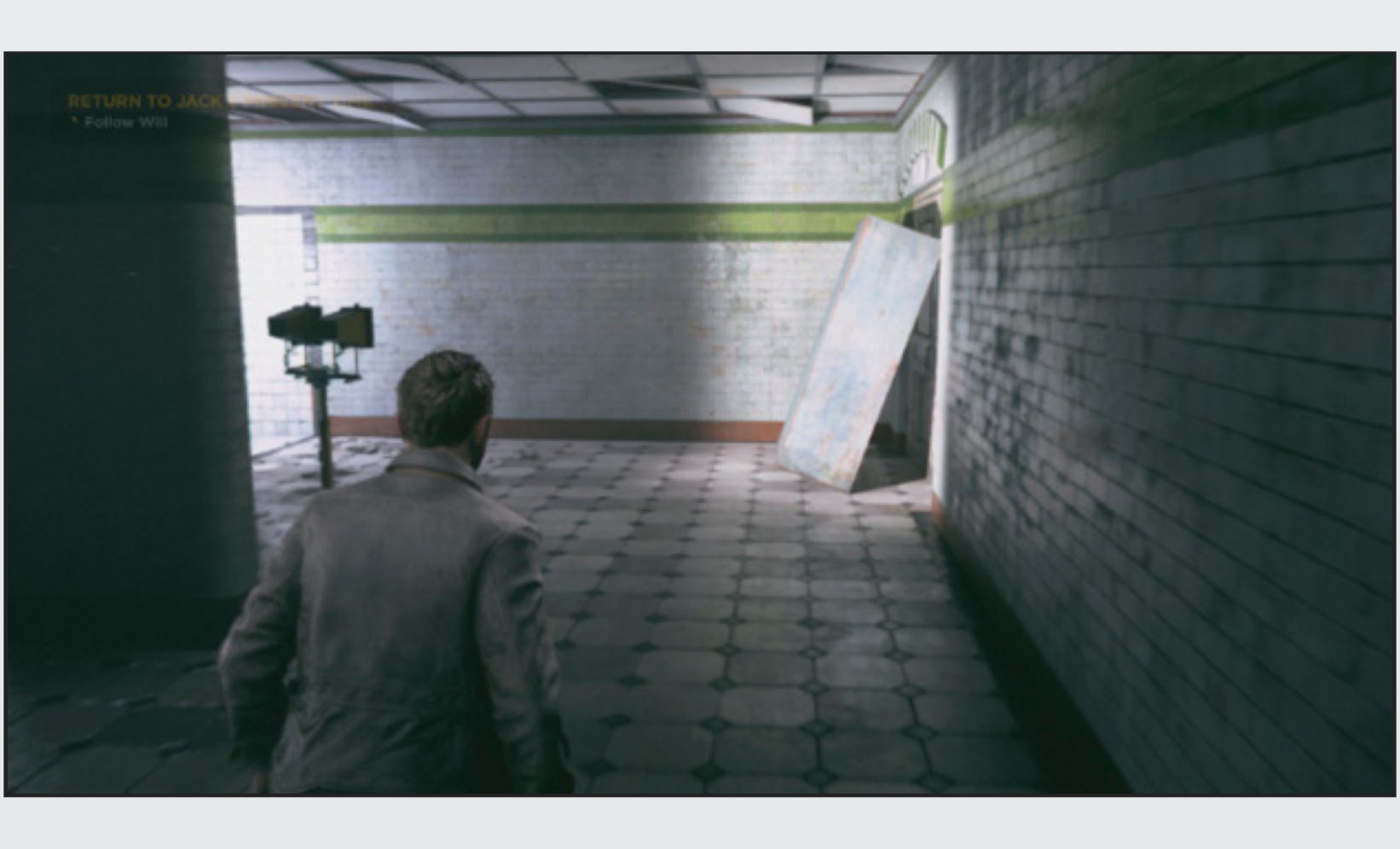


MANDATORY: Interact with the door and break it down with Will.

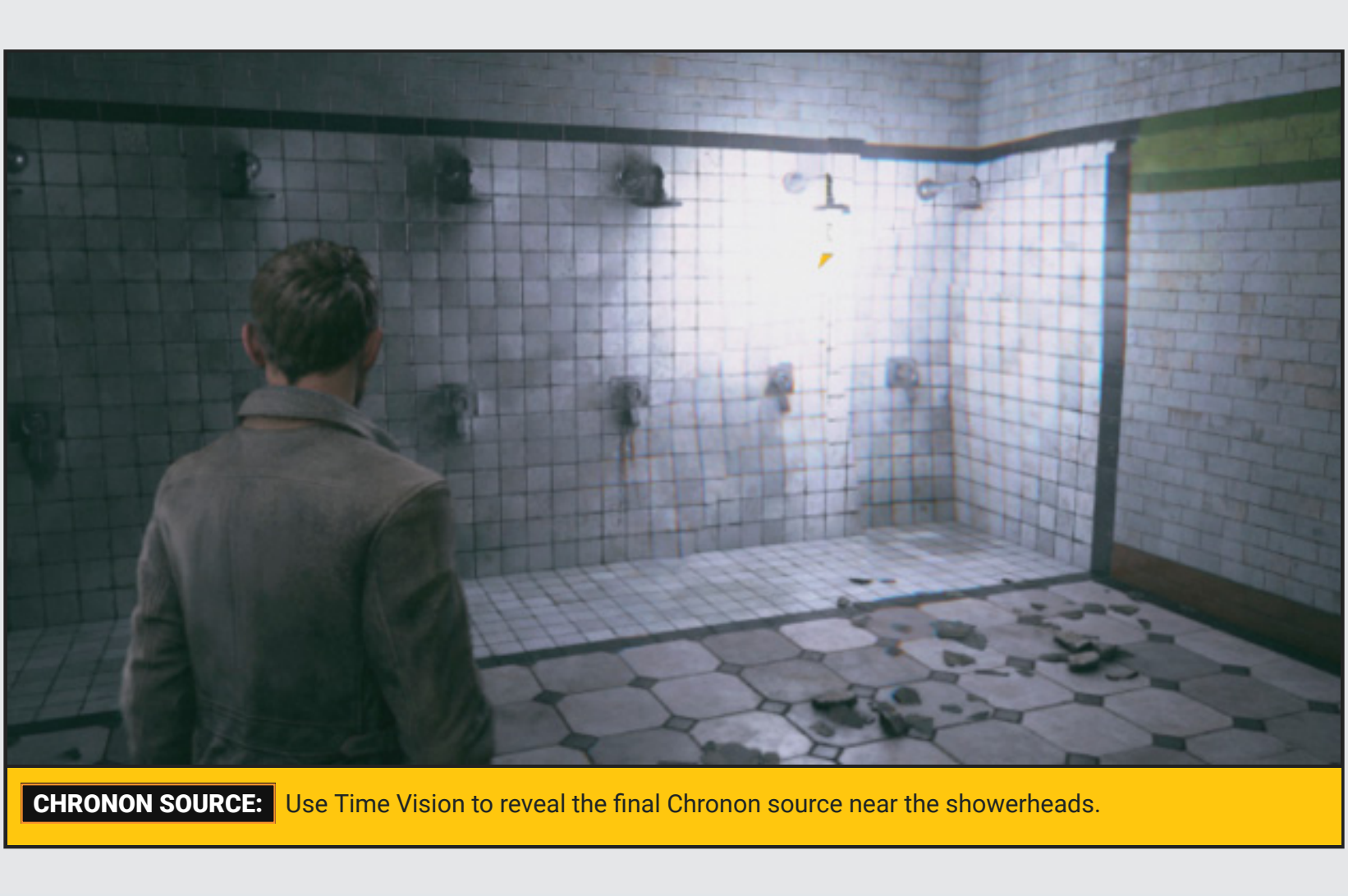
When Jack comes back downstairs, Will is waiting for him at the double doors, which have been rusted shut.



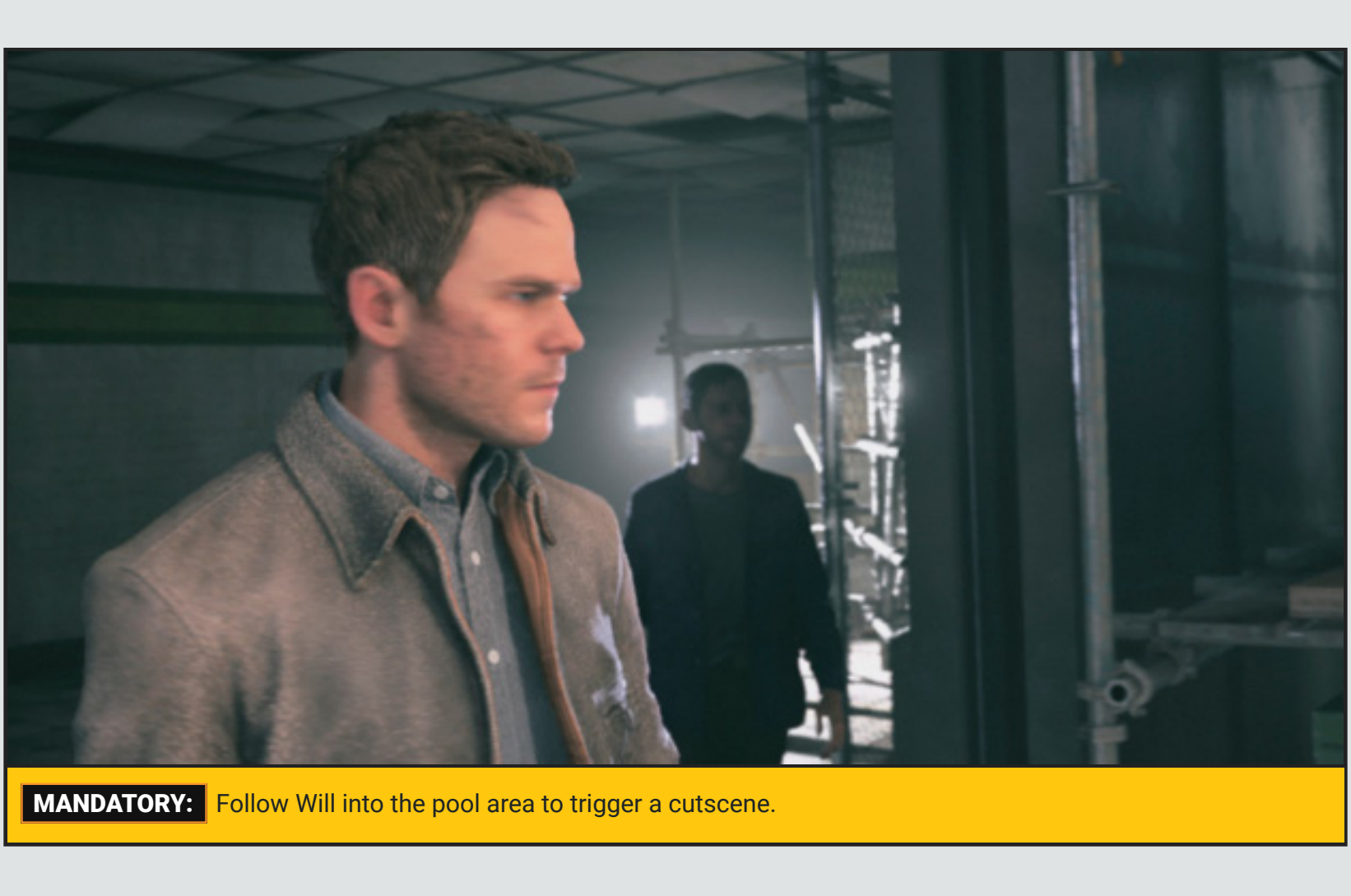
Once through the doors, follow Will and wait for him to unlock the door in the locker room.



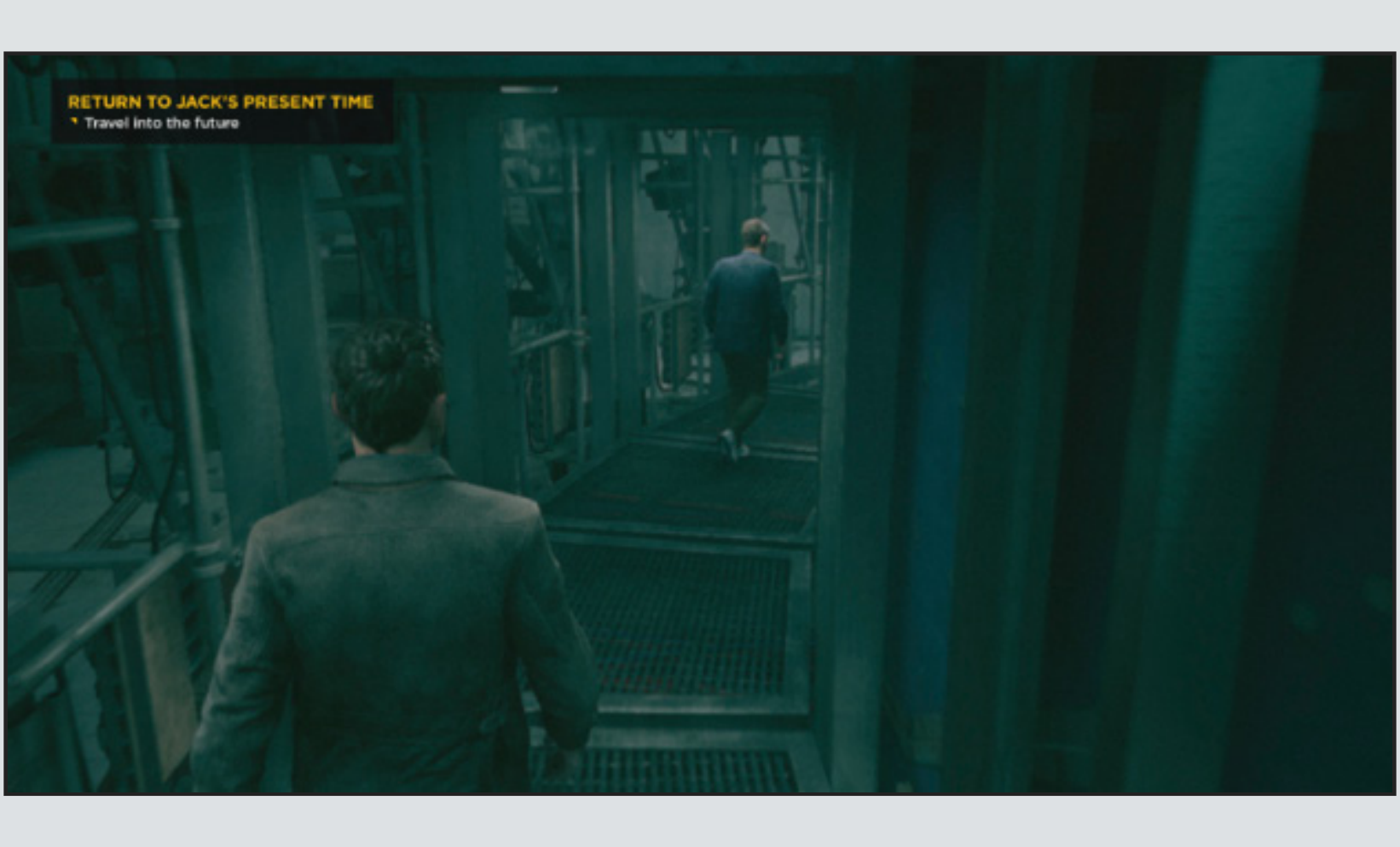
Head through the doorway and turn right, then continue around the corner to the showers.



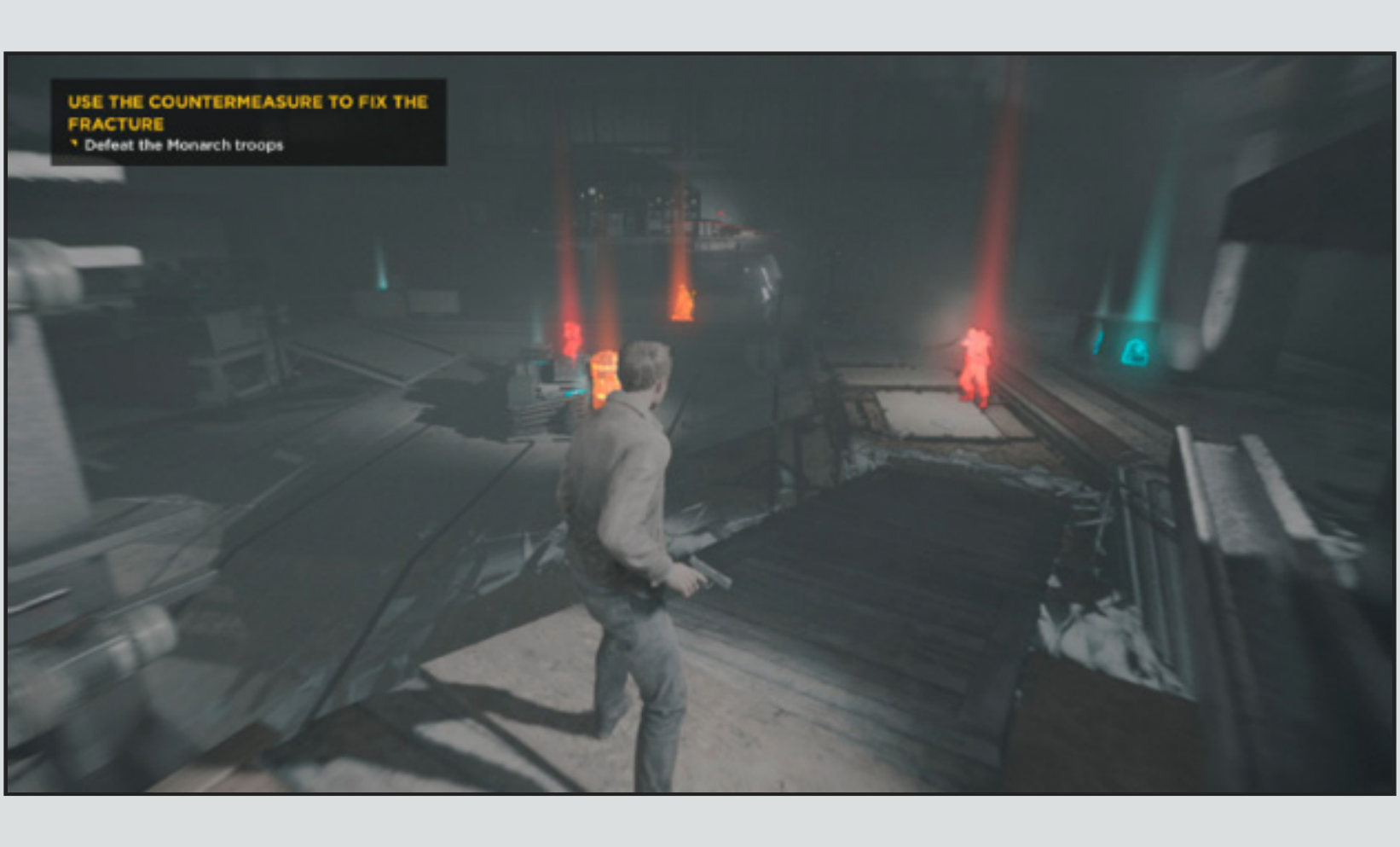
CHRONON SOURCE: Use Time Vision to reveal the final Chronon source near the showerheads.



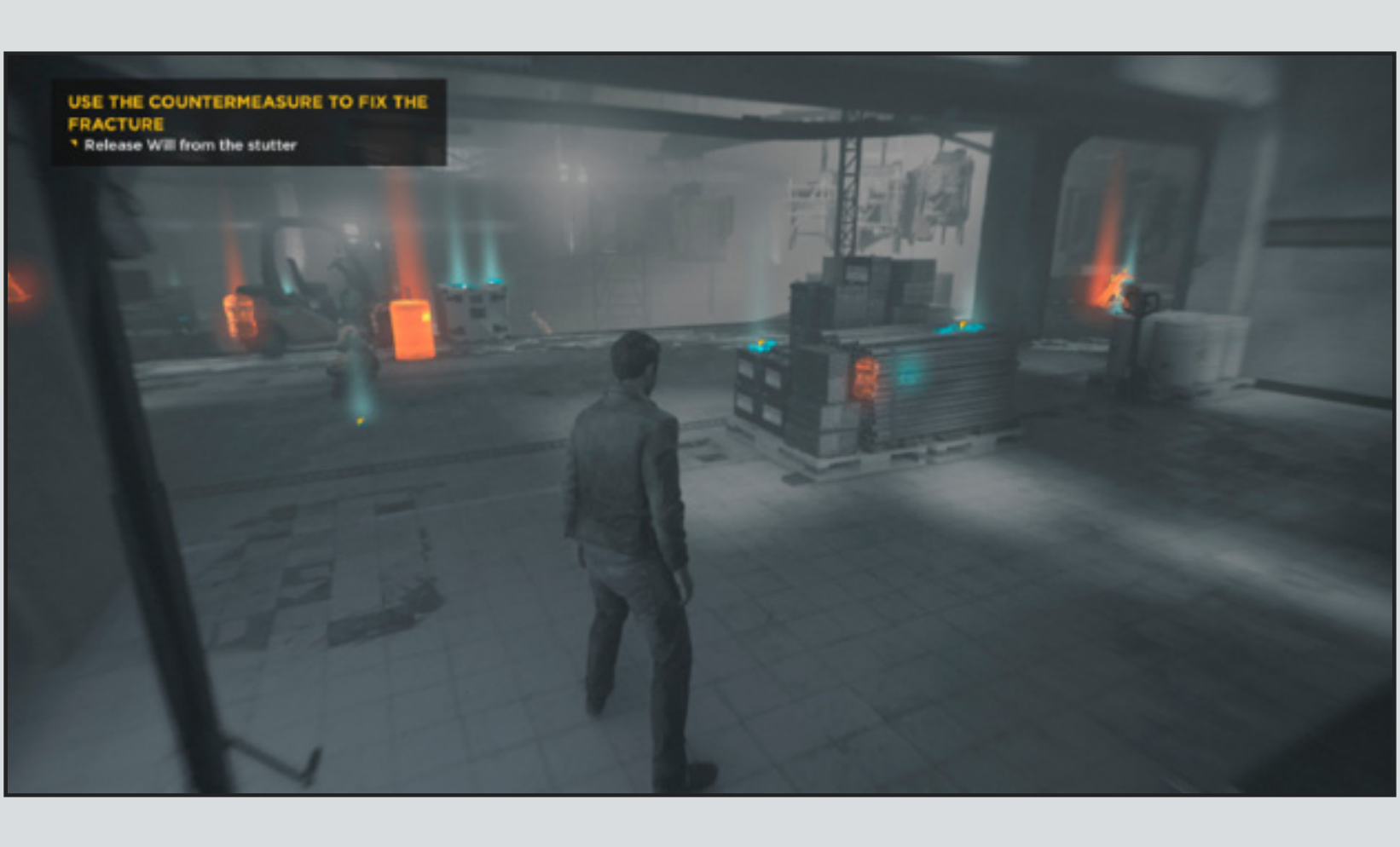
MANDATORY: Follow Will into the pool area to trigger a cutscene.



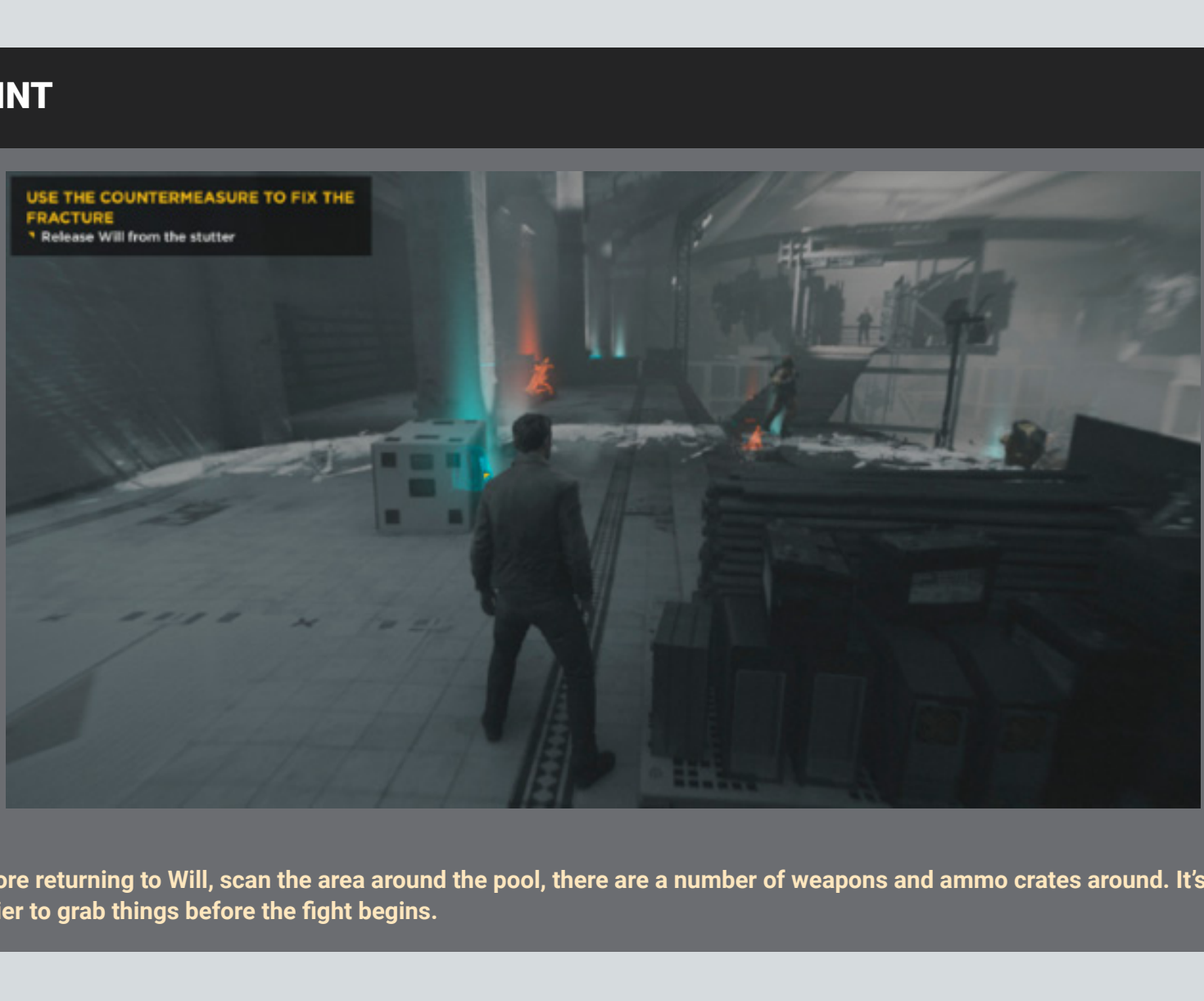
After regaining control, walk through the Time Machine.


USE THE COUNTERMEASURE TO FIX THE FRACTURE
Defeat the Monarch troops

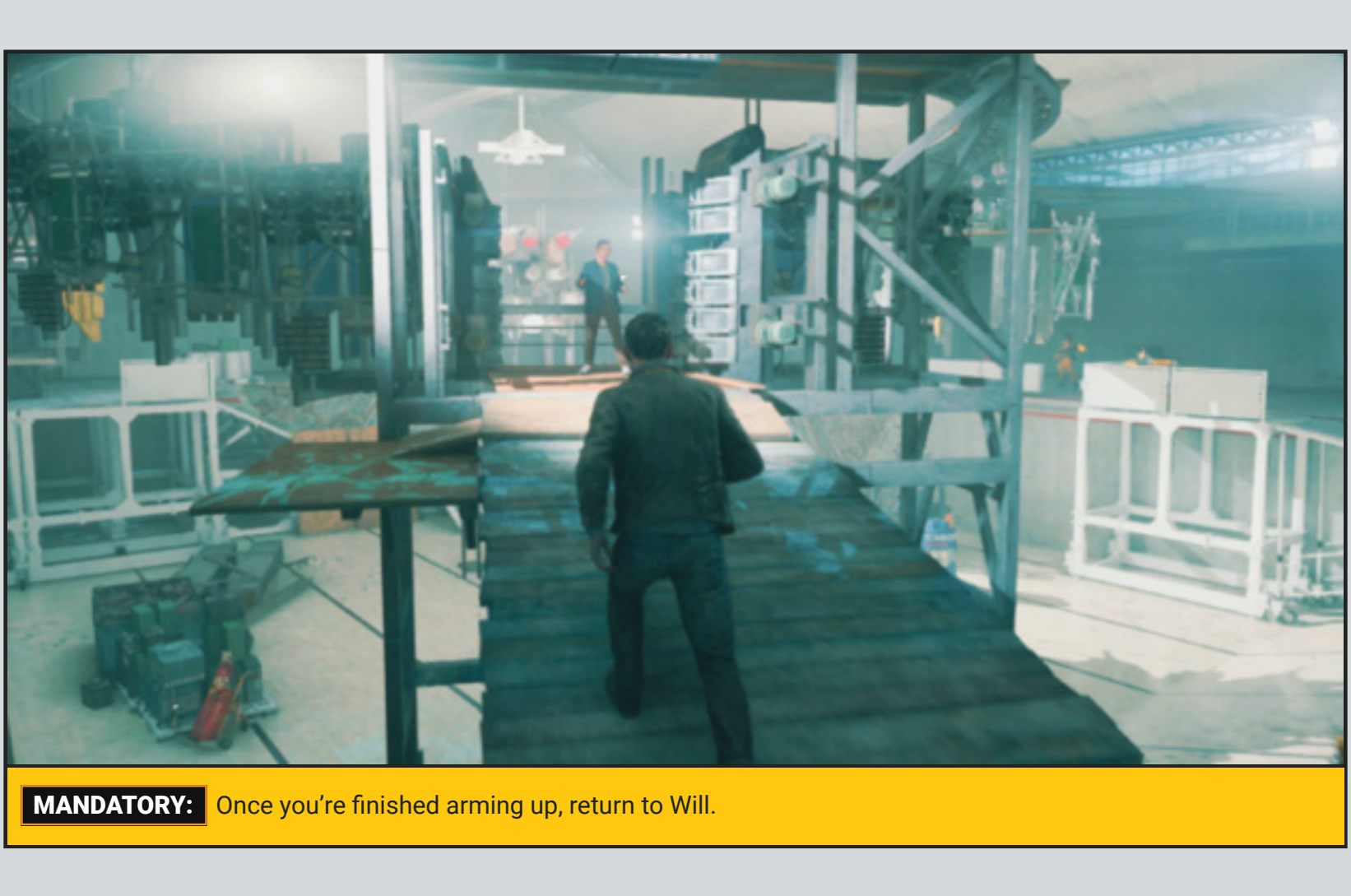
Once you reach the exit, a Time Stutter hits, freezing Will in place. Take out the technicians waiting around the pool.


USE THE COUNTERMEASURE TO FIX THE FRACTURE
Release Will from the stutter

HINT

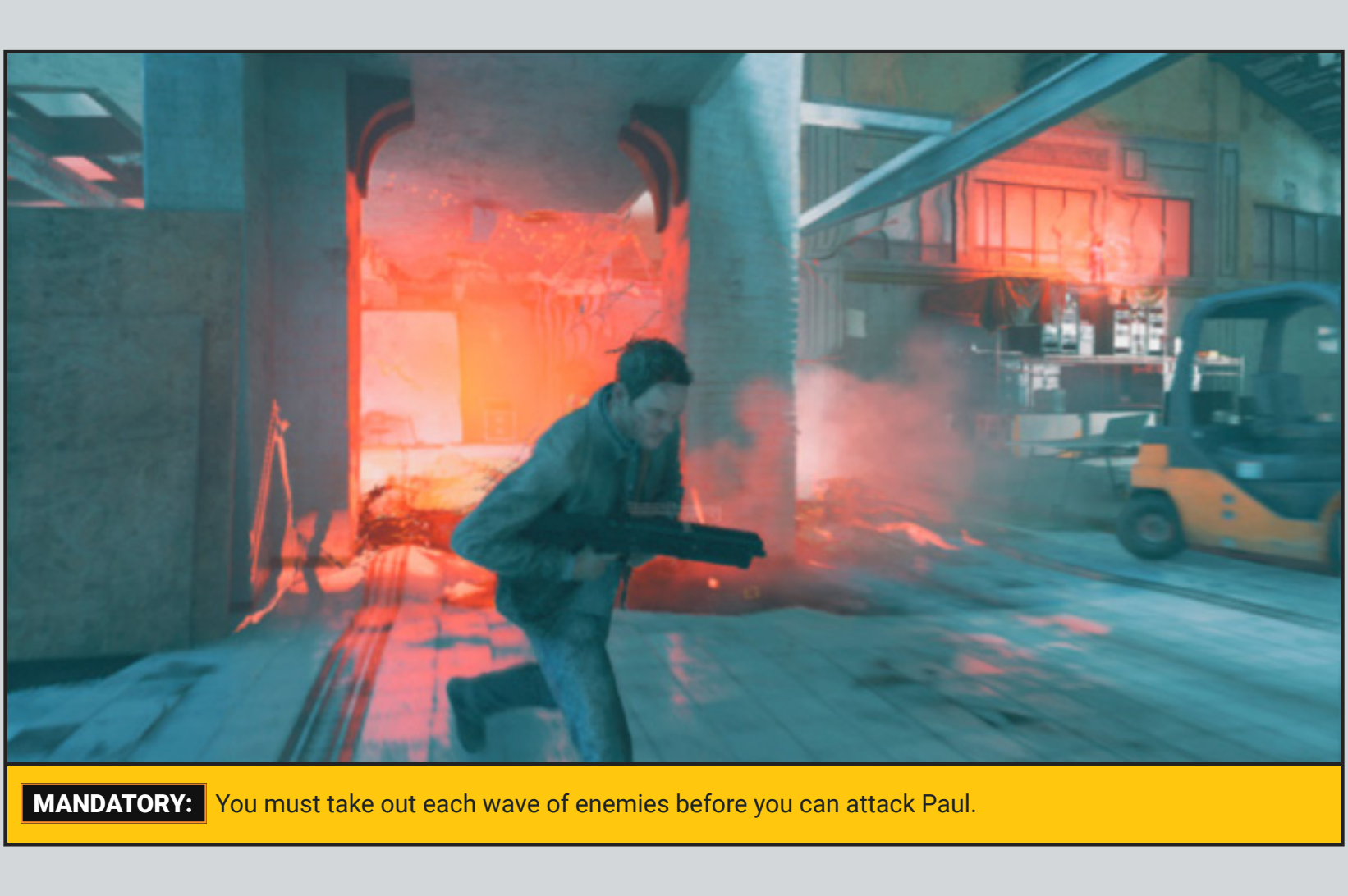

USE THE COUNTERMEASURE TO FIX THE FRACTURE
Release Will from the stutter

Before returning to Will, scan the area around the pool, there are a number of weapons and ammo crates around. It's easier to grab things before the fight begins.



MANDATORY: Once you're finished arming up, return to Will.

Serene arrives!



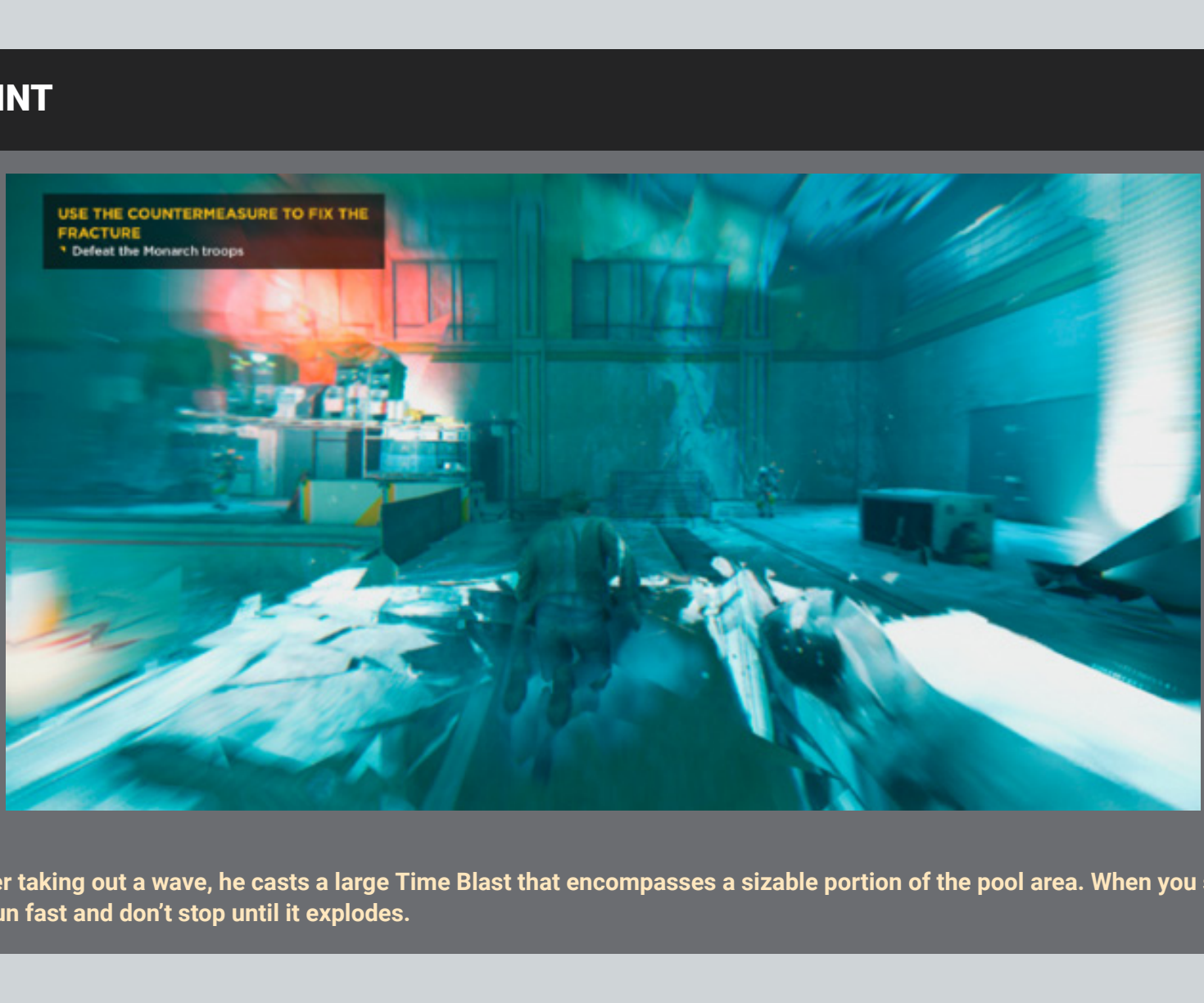
MANDATORY: You must take out each wave of enemies before you can attack Paul.

Take out Serene

HINT

When the fight starts, Serene is standing above the entrance to the Pool. He occasionally casts his own Time Blast nearby, so if you see a red bubble appear, get away quickly.

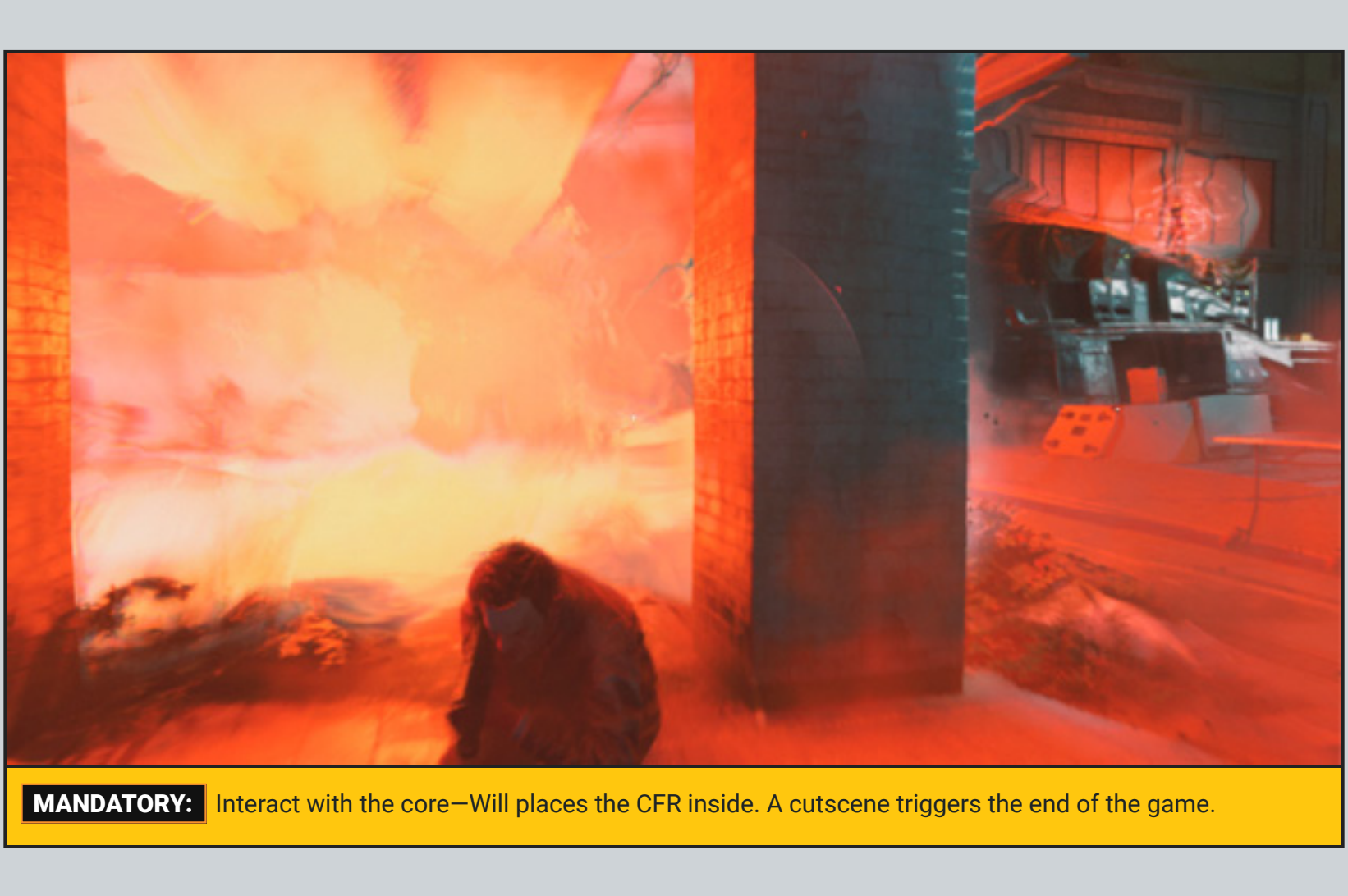
HINT


USE THE COUNTERMEASURE TO FIX THE FRACTURE
Defeat the Monarch troops

After taking out a wave, he casts a large Time Blast that encompasses a sizable portion of the pool area. When you see it, run fast and don't stop until it explodes.

HINT

Paul's first wave is comprised of strikers and technicians. After killing these enemies, Paul becomes vulnerable. Shoot him while he's standing on the platform!



MANDATORY: Interact with the core—Will places the CFR inside. A cutscene triggers the end of the game.

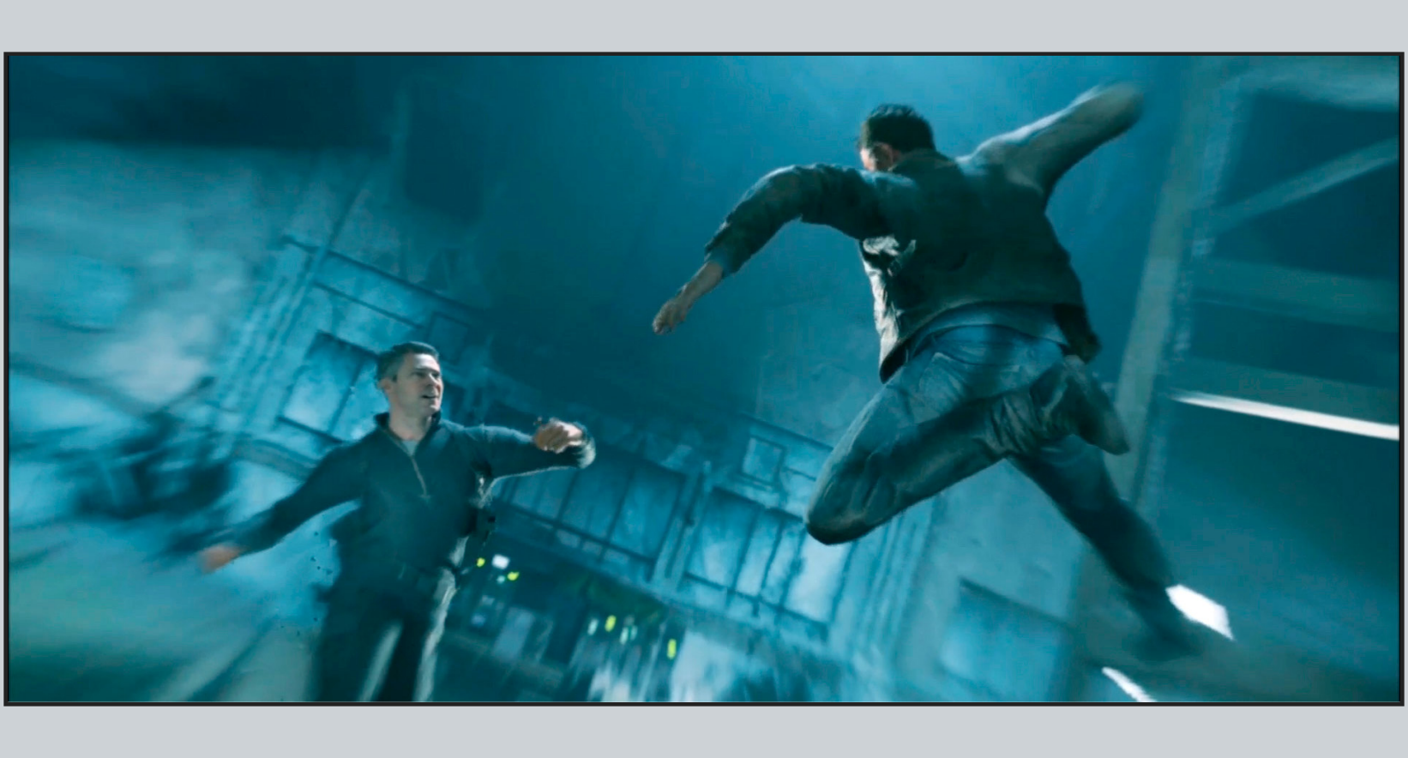
HINT

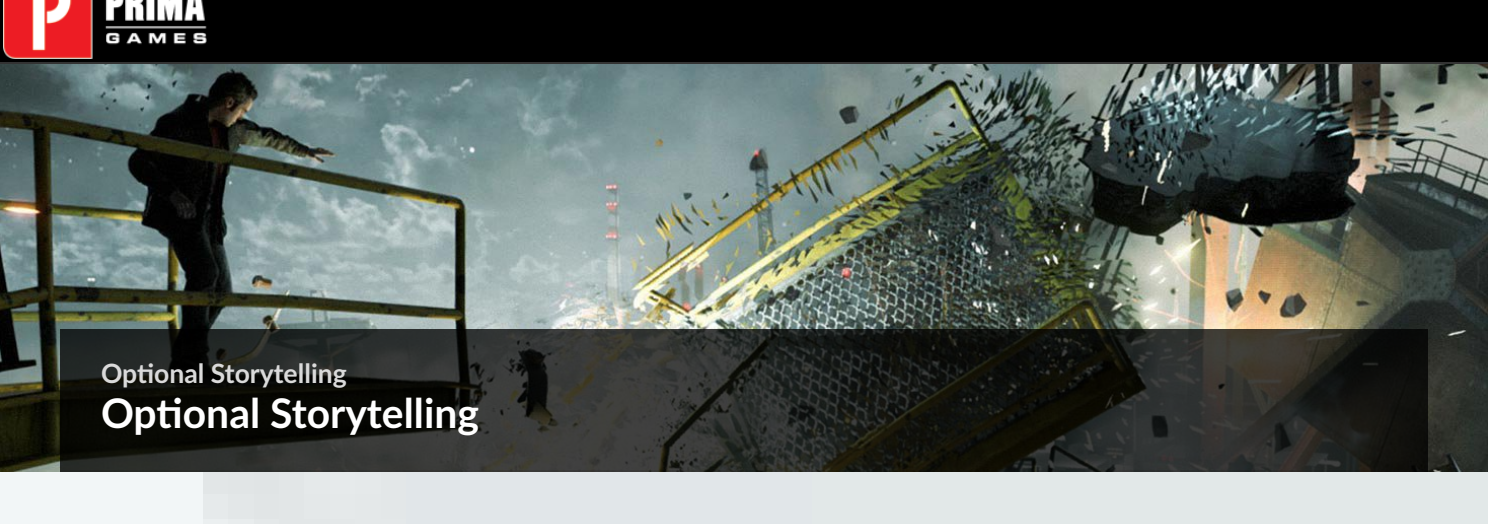
Paul's second wave adds LMG/Shotgunner techs.

After killing Paul and watching the cutscene, follow Will down into the center of the pool.

HINT

There is a bonus cinematic after the credits!



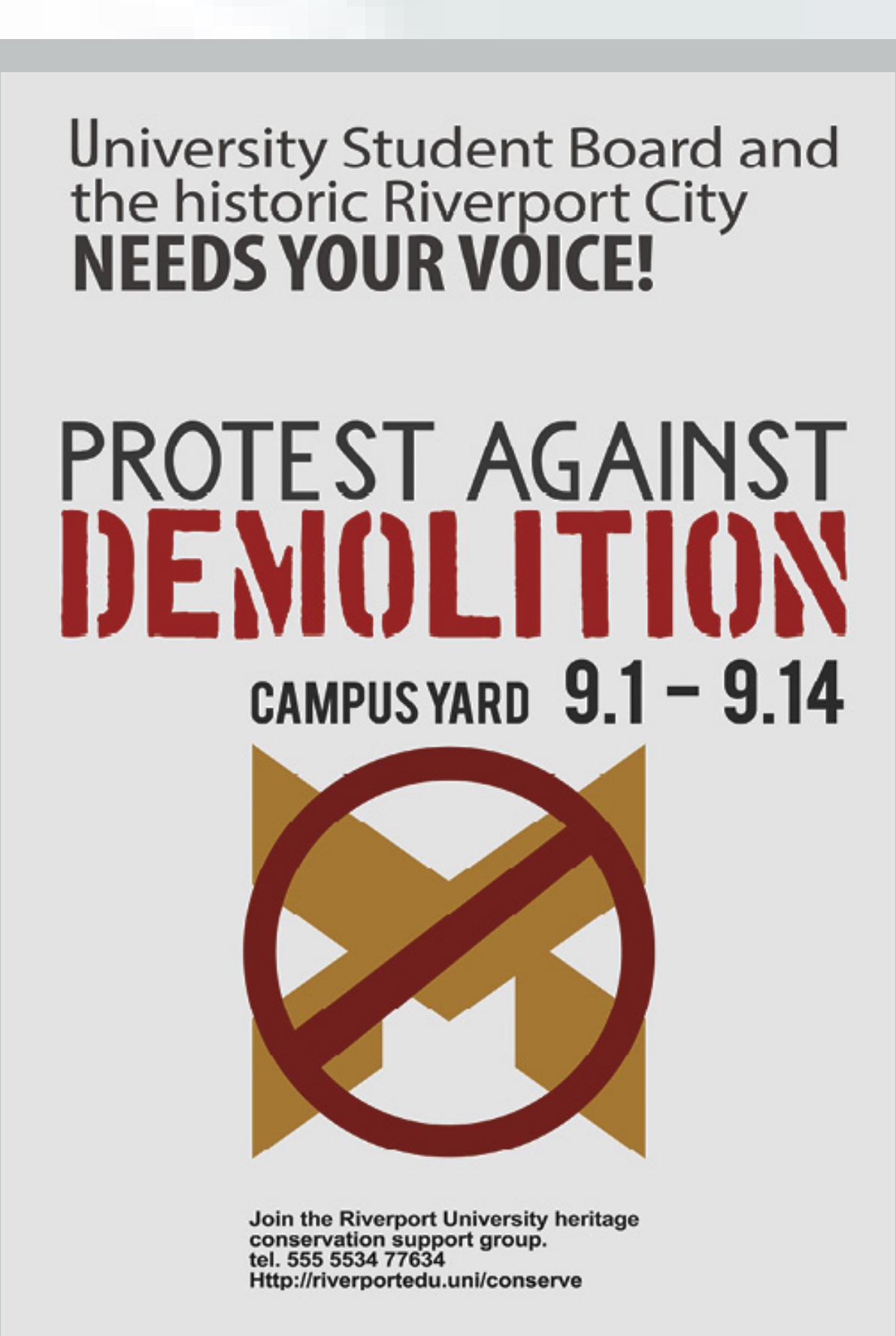


Optional Storytelling

One of our goals for Quantum Break was to create not only a new game, but a new game world—one with a degree of depth that went beyond what was happening to our on-screen characters at any given time during gameplay.

To that end, we seeded Riverport with as much optional content as possible. By definition, "optional content" is something the player doesn't have to Interact with in order to complete the game—it's there particularly for those players who're interested in a deeper and more varied experience. Finding it may at times require exploration and an eye for detail. In the case of Quantum Break, with many of the game's events determined by the Junction choices, not all of the optional content is available on the first playthrough—much of it changes depending on the decisions made during Junction moments.

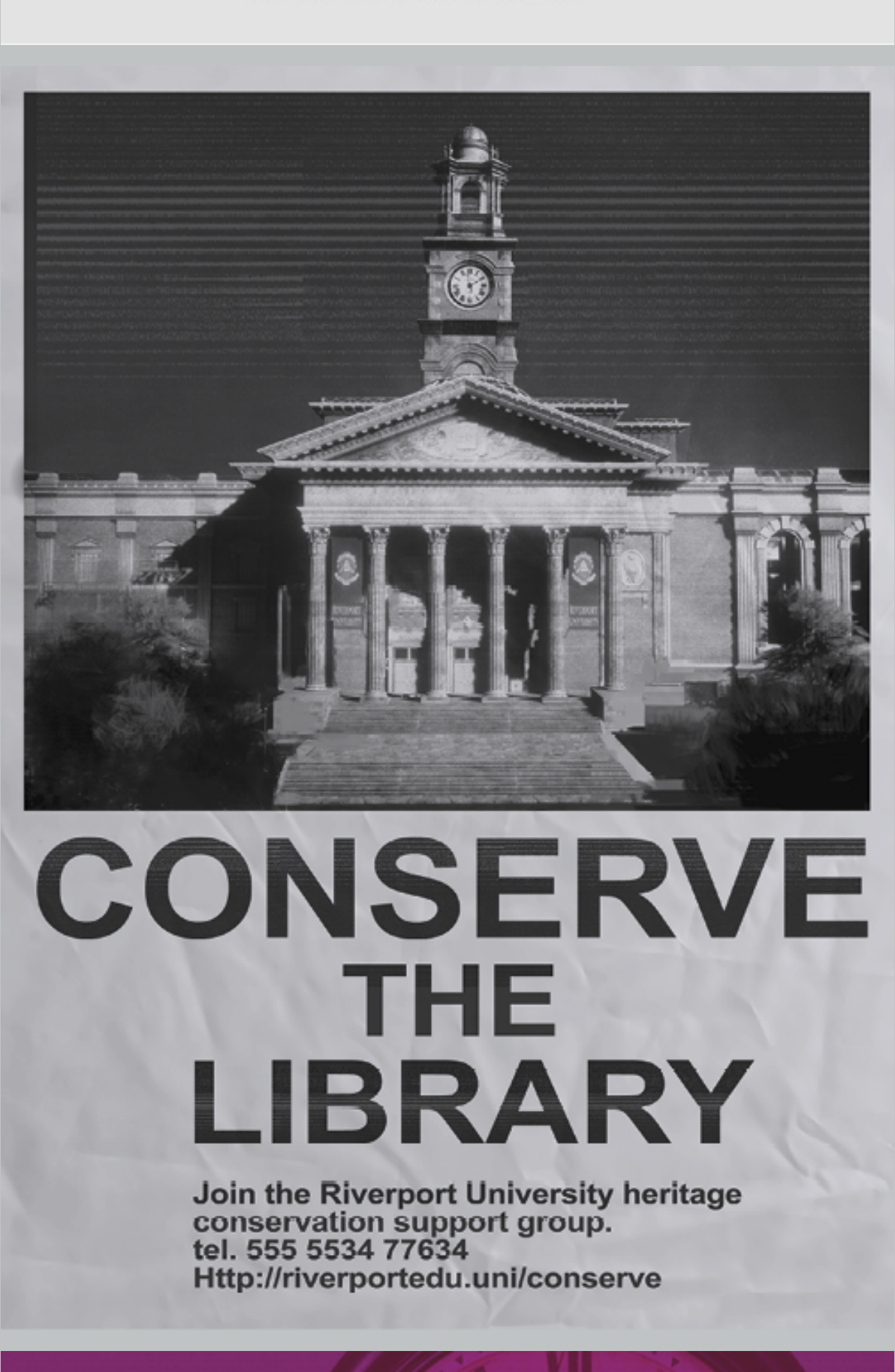
There's a great deal of written optional content in Quantum Break—over 50,000 words' worth of discoverable notes, e-mail messages and other text-based content. There are also audio recordings, radio shows (hosted by the anti-Monarch Bobby Radford or pro-Monarch Theresa Sedmak, depending on whether the player has chosen the Hardline or PR path in the game's first Junction moment) and a great number of signs, posters and other images that all serve to give a degree of detail and depth to the story.



University Student Board and the historic Riverport City
NEEDS YOUR VOICE!

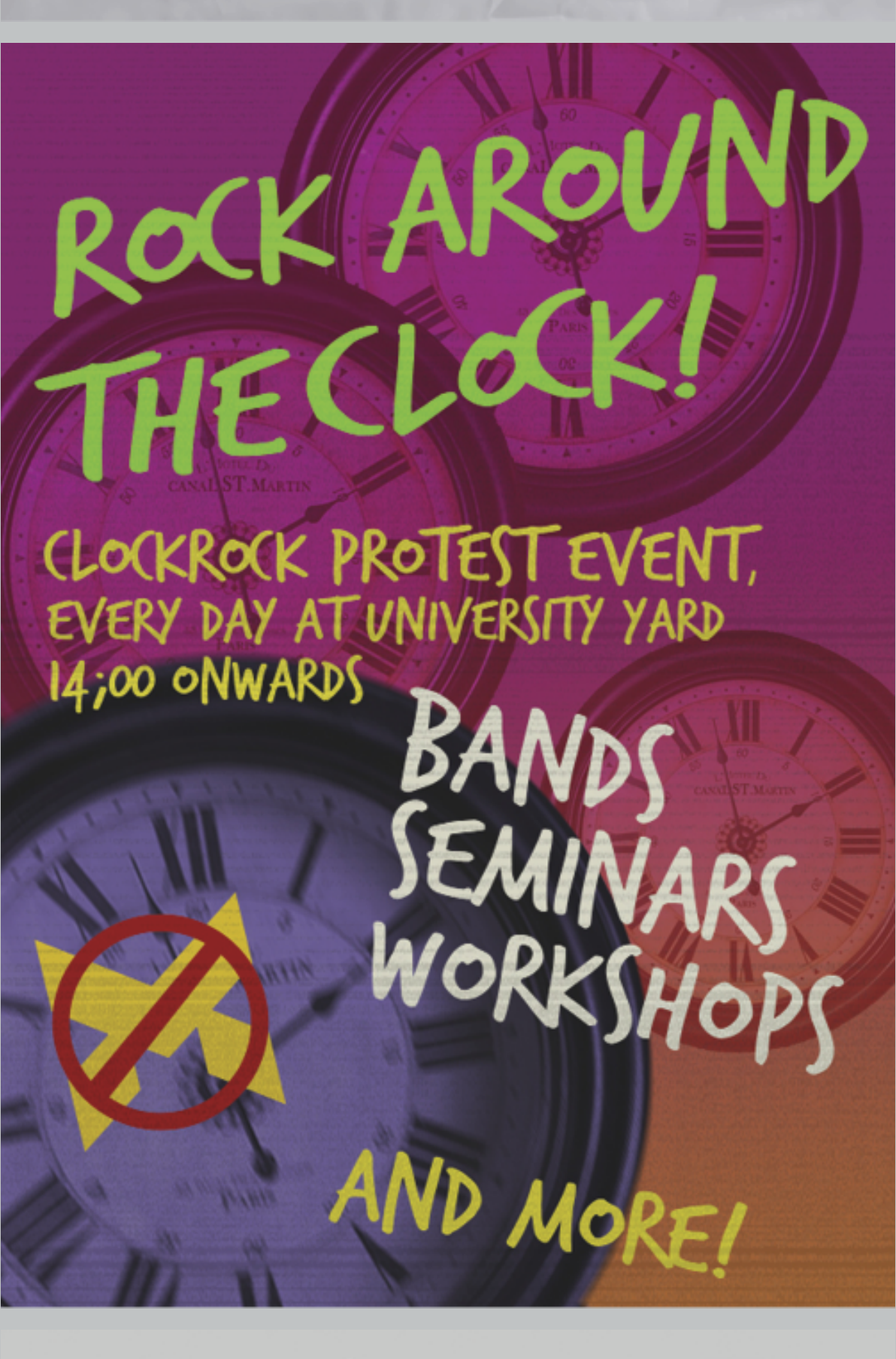
PROTEST AGAINST
DEMOLITION
CAMPUS YARD 9.1 – 9.14

Join the Riverport University heritage conservation support group.
tel. 555 5534 77634
Http://riverportedu.uni/conserve



CONSERVE
THE
LIBRARY

Join the Riverport University heritage conservation support group.
tel. 555 5534 77634
Http://riverportedu.uni/conserve

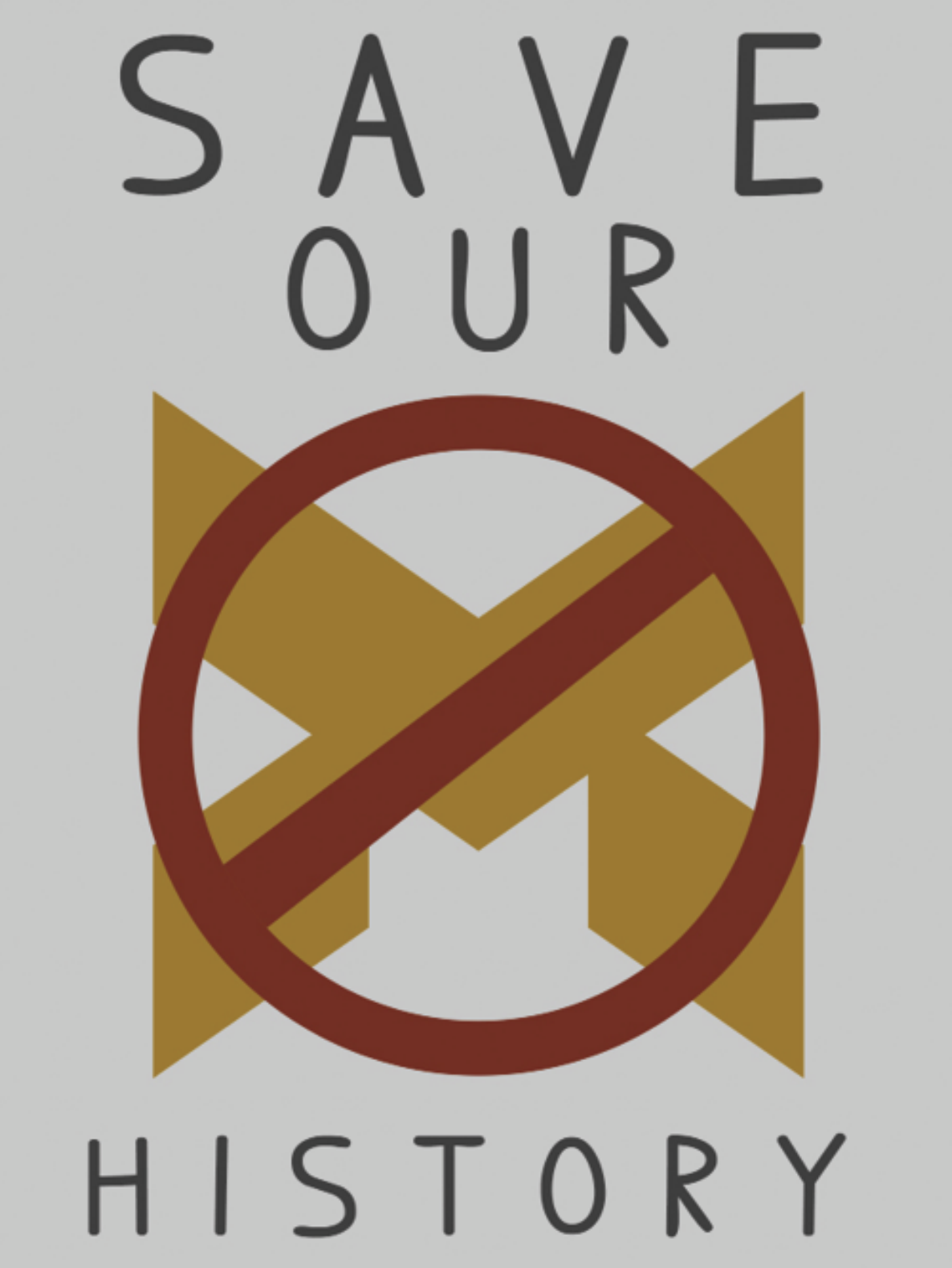


ROCK AROUND THE CLOCK!

CLOCKROCK PROTEST EVENT,
EVERY DAY AT UNIVERSITY YARD
14;00 ONWARDS

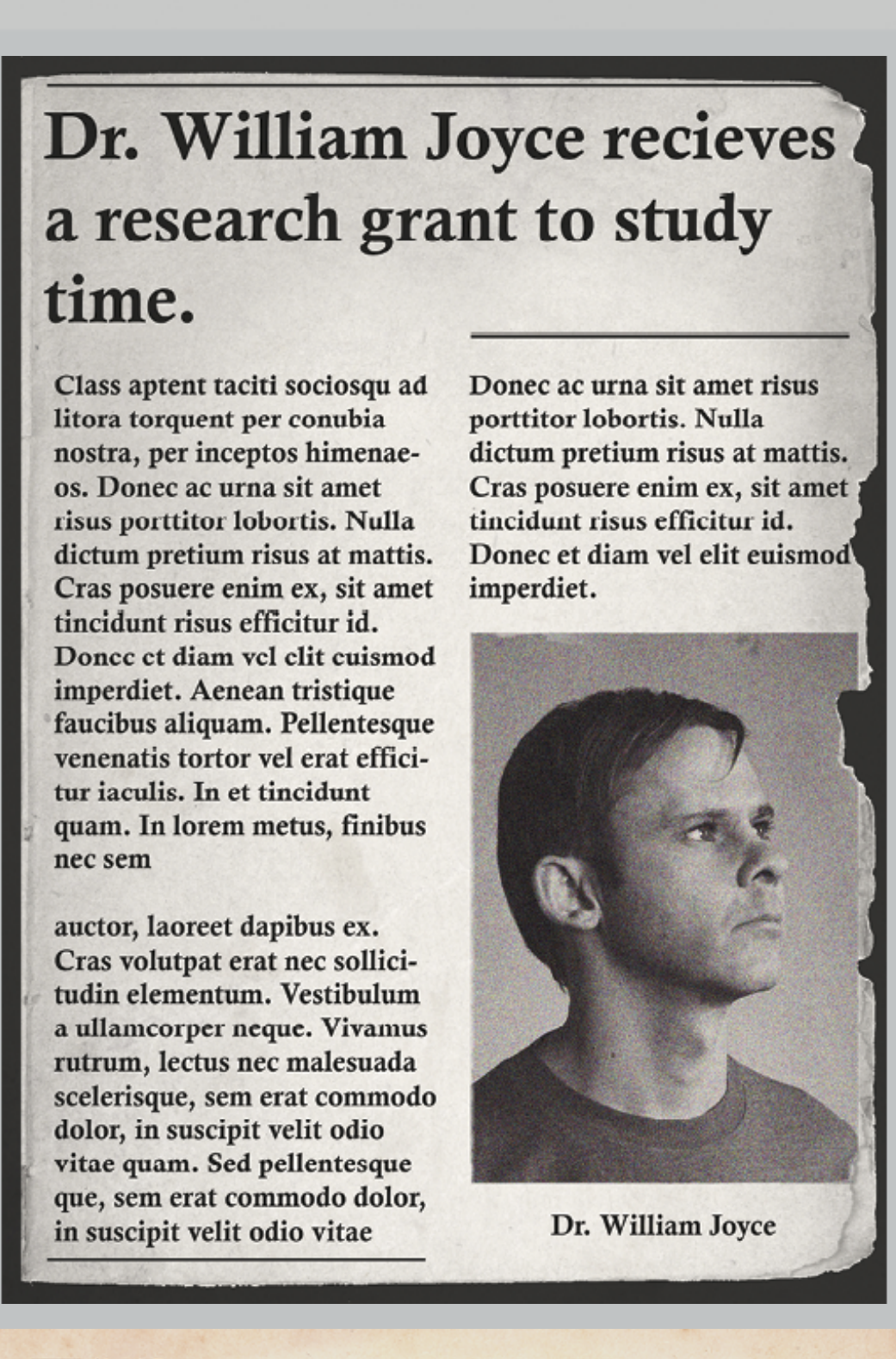
BANDS
SEMINARS
WORKSHOPS

AND MORE!



SAVE
OUR
HISTORY

http://riverportedu.uni/conserve



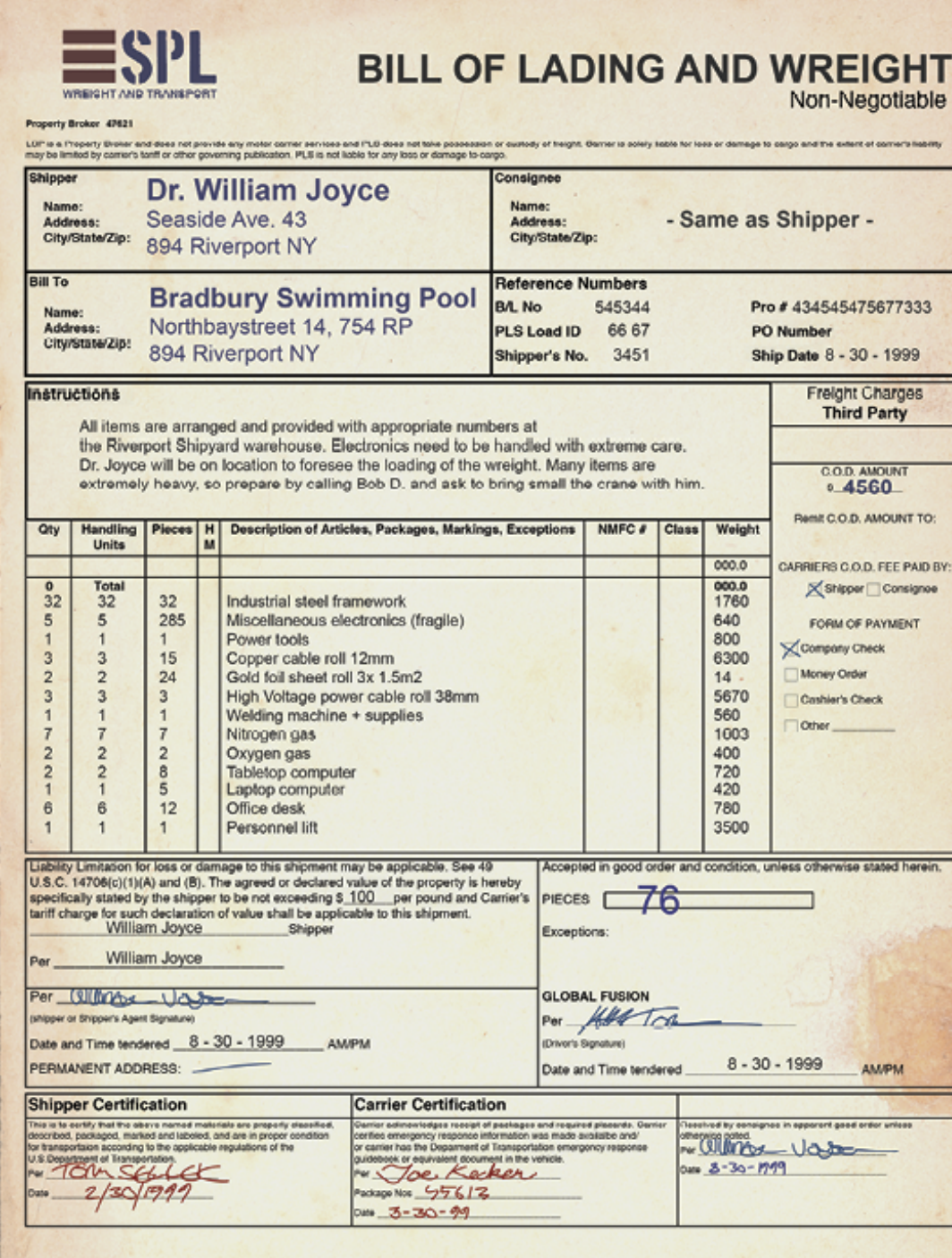
Dr. William Joyce recieves a research grant to study time.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Donec ac urna sit amet risus porttitor lobortis. Nulla dictum pretium risus at mattis. Cras posuere enim ex, sit amet tincidunt risus efficitur id. Donec et diam vel elit euismod imperdiet. Aenean tristique faucibus aliquam. Pellentesque venenatis tortor vel erat efficitur iaculis. In et tincidunt quam. In lorem metus, finibus nec sem

auctor, laoreet dapibus ex. Cras volutpat erat nec sollicitudin elementum. Vestibulum a ullamcorper neque. Vivamus rutrum, lectus nec malesuada scelerisque, sem erat commodo dolor, in suscipit velit odio vitae quam. Sed pellentesque que, sem erat commodo dolor, in suscipit velit odio vitae

Donec ac urna sit amet risus porttitor lobortis. Nulla dictum pretium risus at mattis. Cras posuere enim ex, sit amet tincidunt risus efficitur id. Donec et diam vel elit euismod imperdiet.

Dr. William Joyce



SPL
WREIGHT AND TRANSPORT

BILL OF LADING AND WREIGHT
Non-Negotiable

Property Broker 47621

Shipper
Name: Dr. William Joyce
Address: Seaside Ave. 43
City/State/Zip: 894 Riverport NY

Consignee
Name: Address: City/State/Zip: - Same as Shipper -

Bill To
Name: Bradbury Swimming Pool
Address: Northbaystreet 14, 754 RP
City/State/Zip: 894 Riverport NY

Reference Numbers
B/L No 545344
PLS Load ID 66 67
Shipper's No. 3451
Pro # 434545475677333
PO Number
Ship Date 8 - 30 - 1999

Instructions
All items are arranged and provided with appropriate numbers at the Riverport Shipyard warehouse. Electronics need to be handled with extreme care. Dr. Joyce will be on location to foresee the loading of the wreight. Many items are extremely heavy, so prepare by calling Bob D. and ask to bring small the crane with him.

Freight Charges
Third Party

C.O.D. AMOUNT $ 4560

Remit C.O.D. AMOUNT TO:

CARRIERS C.O.D. FEE PAID BY:
☒ Shipper ☐ Consignee

FORM OF PAYMENT
☒ Company Check
☐ Money Order
☐ Cashier's Check
☐ Other

Qty	Handling Units	Pieces	HM	Description of Articles, Packages, Markings, Exceptions	NMFC #	Class	Weight
							000.0
0	Total						000.0
32	32	32		Industrial steel framework			1760
5	5	285		Miscellaneous electronics (fragile)			640
1	1	1		Power tools			800
3	3	15		Copper cable roll 12mm			6300
2	2	24		Gold foil sheet roll 3x 1.5m2			14
3	3	3		High Voltage power cable roll 38mm			5670
1	1	1		Welding machine + supplies			560
7	7	7		Nitrogen gas			1003
2	2	2		Oxygen gas			400
2	2	8		Tabletop computer			720
1	1	5		Laptop computer			420
6	6	12		Office desk			780
1	1	1		Personnel lift			3500

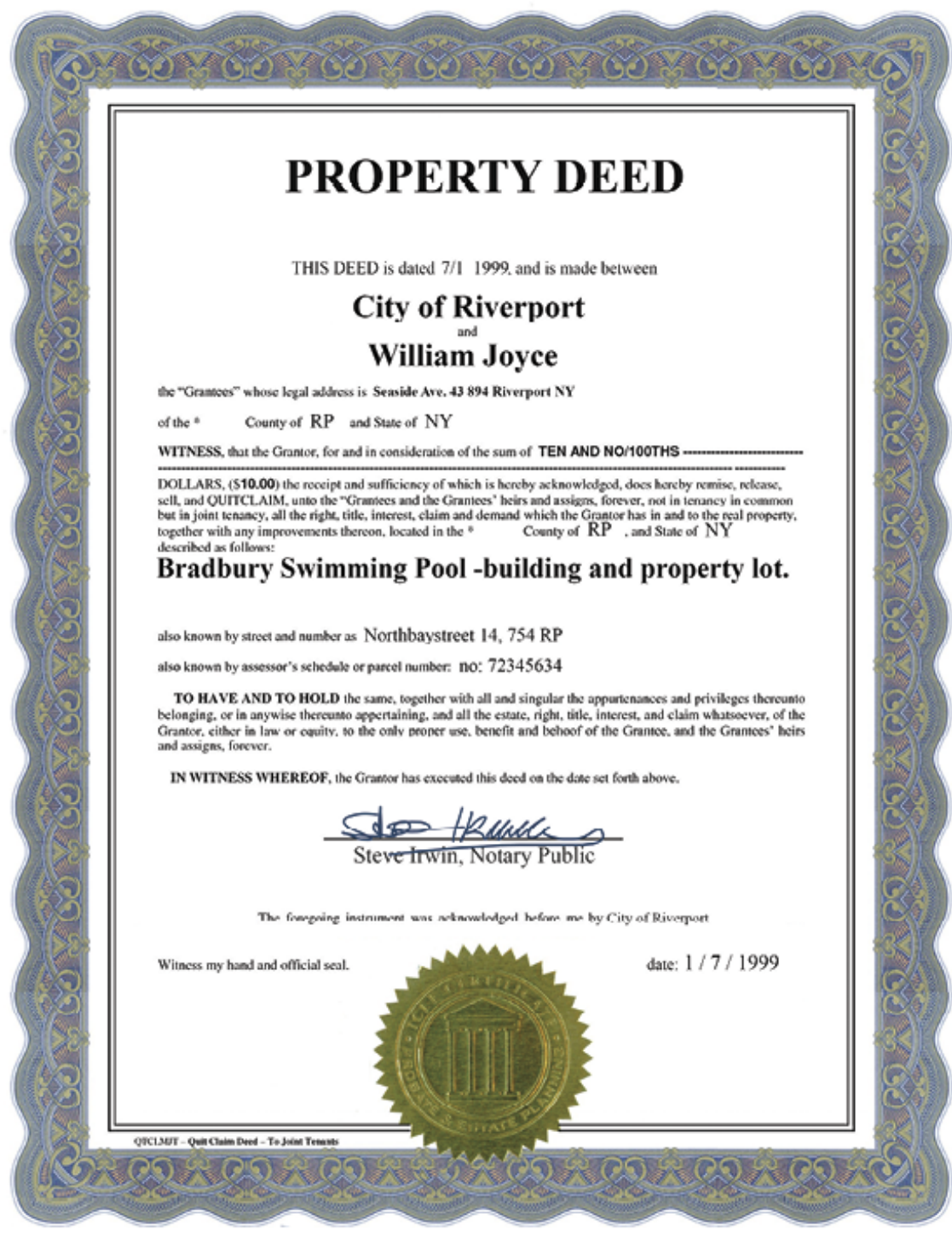
Liability Limitation for loss or damage to this shipment may be applicable. See 49 U.S.C. 14706(c)(1)(A) and (B). The agreed or declared value of the property is hereby specifically stated by the shipper to be not exceeding $ 100 per pound and Carrier's tariff charge for such declaration of value shall be applicable to this shipment.
William Joyce Shipper
Per William Joyce
Per William Joyce (shipper or Shipper's Agent Signature)
Date and Time tendered 8 - 30 - 1999 AM/PM
PERMANENT ADDRESS:

Accepted in good order and condition, unless otherwise stated herein.
PIECES 76
Exceptions:
GLOBAL FUSION
Per (Driver's Signature)
Date and Time tendered 8 - 30 - 1999 AM/PM

Shipper Certification
This is to certify that the above named materials are properly classified, described, packaged, marked and labeled, and are in proper condition for transportation according to the applicable regulations of the U.S.Department of Transportation.
Per Tom Schuck
Date 2/30/1999

Carrier Certification
Carrier acknowledges receipt of packages and required placards. Carrier certifies emergency response information was made available and/or carrier has the Department of Transportation emergency response guidebook or equivalent document in the vehicle.
Per Joe Kecker
Package Nos 55612
Date 3-30-99

Received by consignee in apparent good order unless otherwise noted.
Per William Joyce
Date 8-30-1999



PROPERTY DEED

THIS DEED is dated 7/1 1999, and is made between

City of Riverport
and
William Joyce

the "Grantees" whose legal address is Seaside Ave. 43 894 Riverport NY

of the * County of RP and State of NY

WITNESS, that the Grantor, for and in consideration of the sum of TEN AND NO/100THS -- DOLLARS, ($10.00) the receipt and sufficiency of which is hereby acknowledged, does hereby remise, release, sell, and QUITCLAIM, unto the "Grantees and the Grantees' heirs and assigns, forever, not in tenancy in common but in joint tenancy, all the right, title, interest, claim and demand which the Grantor has in and to the real property, together with any improvements thereon, located in the * County of RP , and State of NY described as follows:

Bradbury Swimming Pool -building and property lot.

also known by street and number as Northbaystreet 14, 754 RP

also known by assessor's schedule or parcel number: no: 72345634

TO HAVE AND TO HOLD the same, together with all and singular the appurtenances and privileges thereunto belonging, or in anywise thereunto appertaining, and all the estate, right, title, interest, and claim whatsoever, of the Grantor, either in law or equity, to the only proper use, benefit and behoof of the Grantee, and the Grantees' heirs and assigns, forever.

IN WITNESS WHEREOF, the Grantor has executed this deed on the date set forth above.

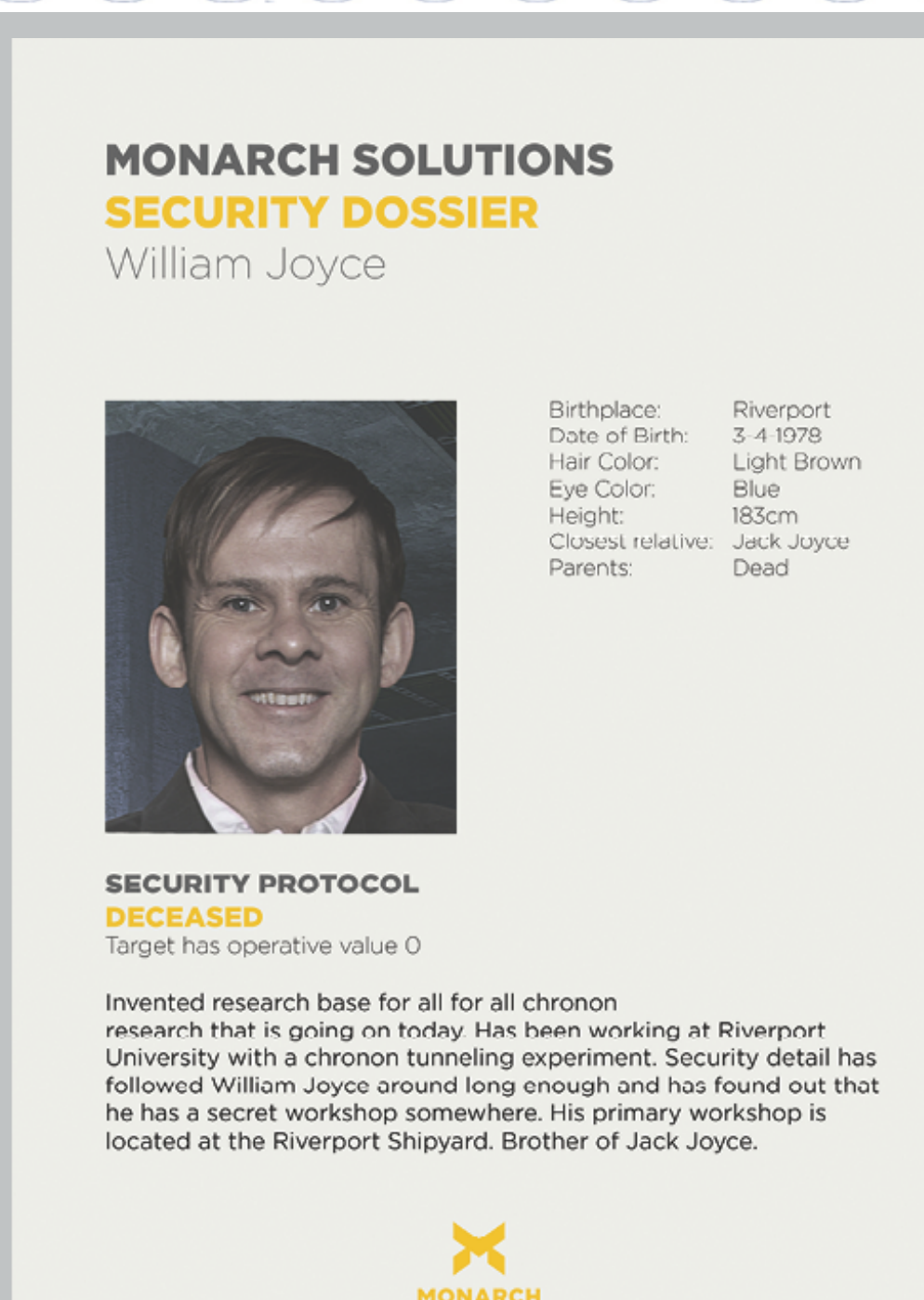
Steve Irwin
Steve Irwin, Notary Public

The foregoing instrument was acknowledged before me by City of Riverport

Witness my hand and official seal.

date: 1 / 7 / 1999

QTCLMJT - Quit Claim Deed - To Joint Tenants



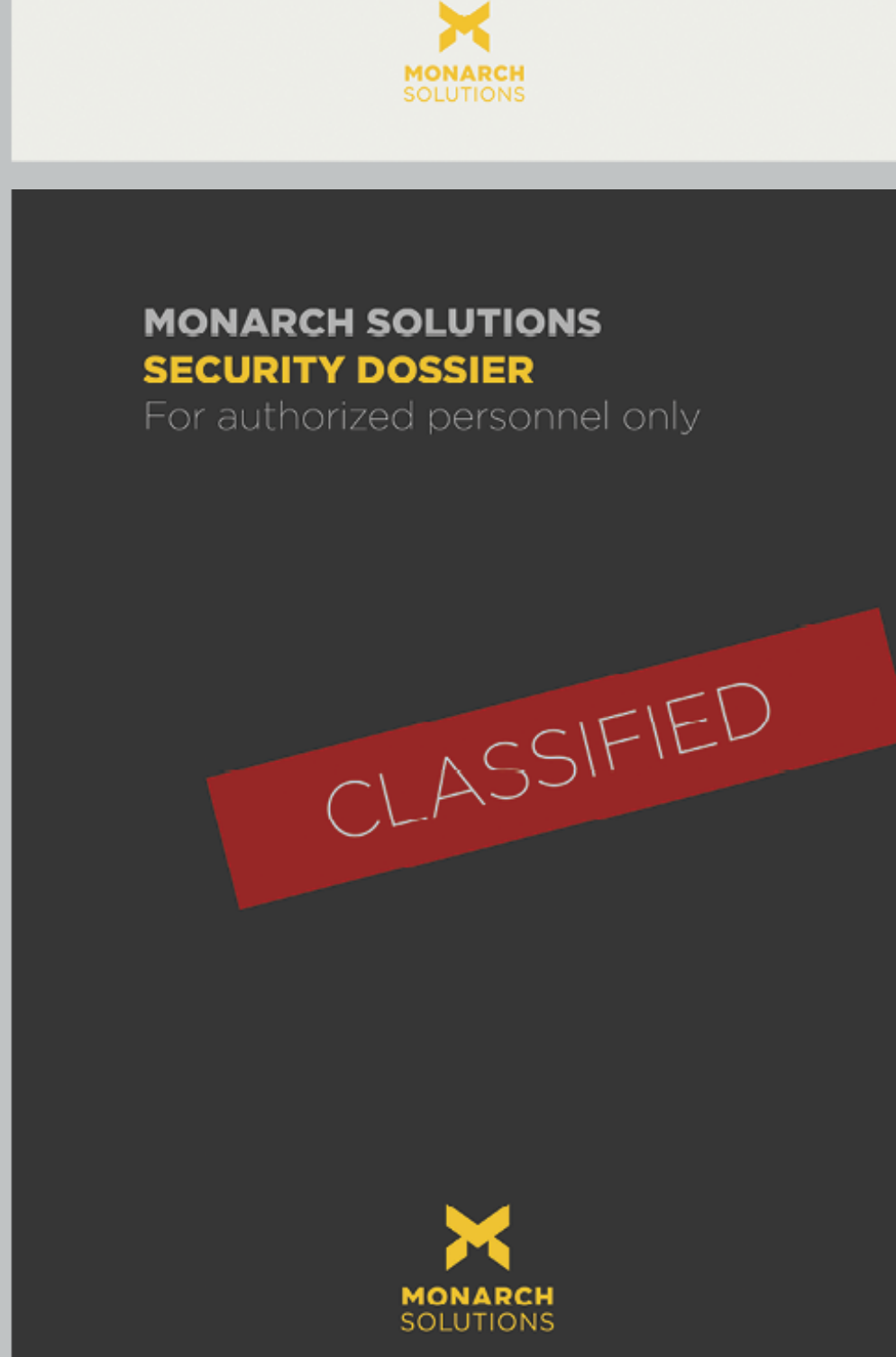
MONARCH SOLUTIONS
SECURITY DOSSIER
William Joyce

Birthplace:	Riverport
Date of Birth:	3.4.1978
Hair Color:	Light Brown
Eye Color:	Blue
Height:	183cm
Closest relative:	Jack Joyce
Parents:	Dead

SECURITY PROTOCOL
DECEASED
Target has operative value 0

Invented research base for all for all chronon research that is going on today. Has been working at Riverport University with a chronon tunneling experiment. Security detail has followed William Joyce around long enough and has found out that he has a secret workshop somewhere. His primary workshop is located at the Riverport Shipyard. Brother of Jack Joyce.

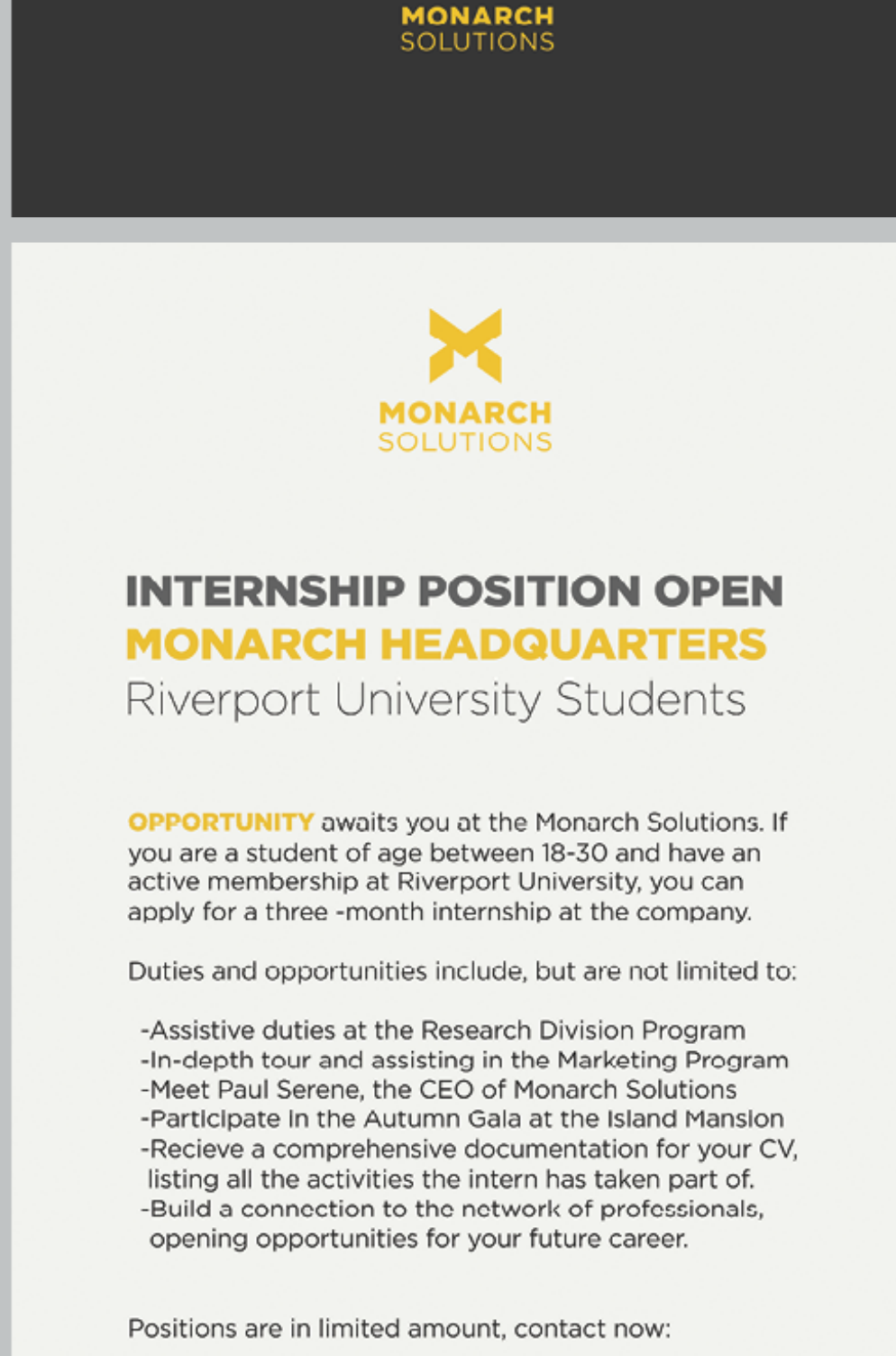
MONARCH SOLUTIONS



MONARCH SOLUTIONS
SECURITY DOSSIER
For authorized personnel only

CLASSIFIED

MONARCH SOLUTIONS



MONARCH SOLUTIONS

INTERNSHIP POSITION OPEN
MONARCH HEADQUARTERS
Riverport University Students

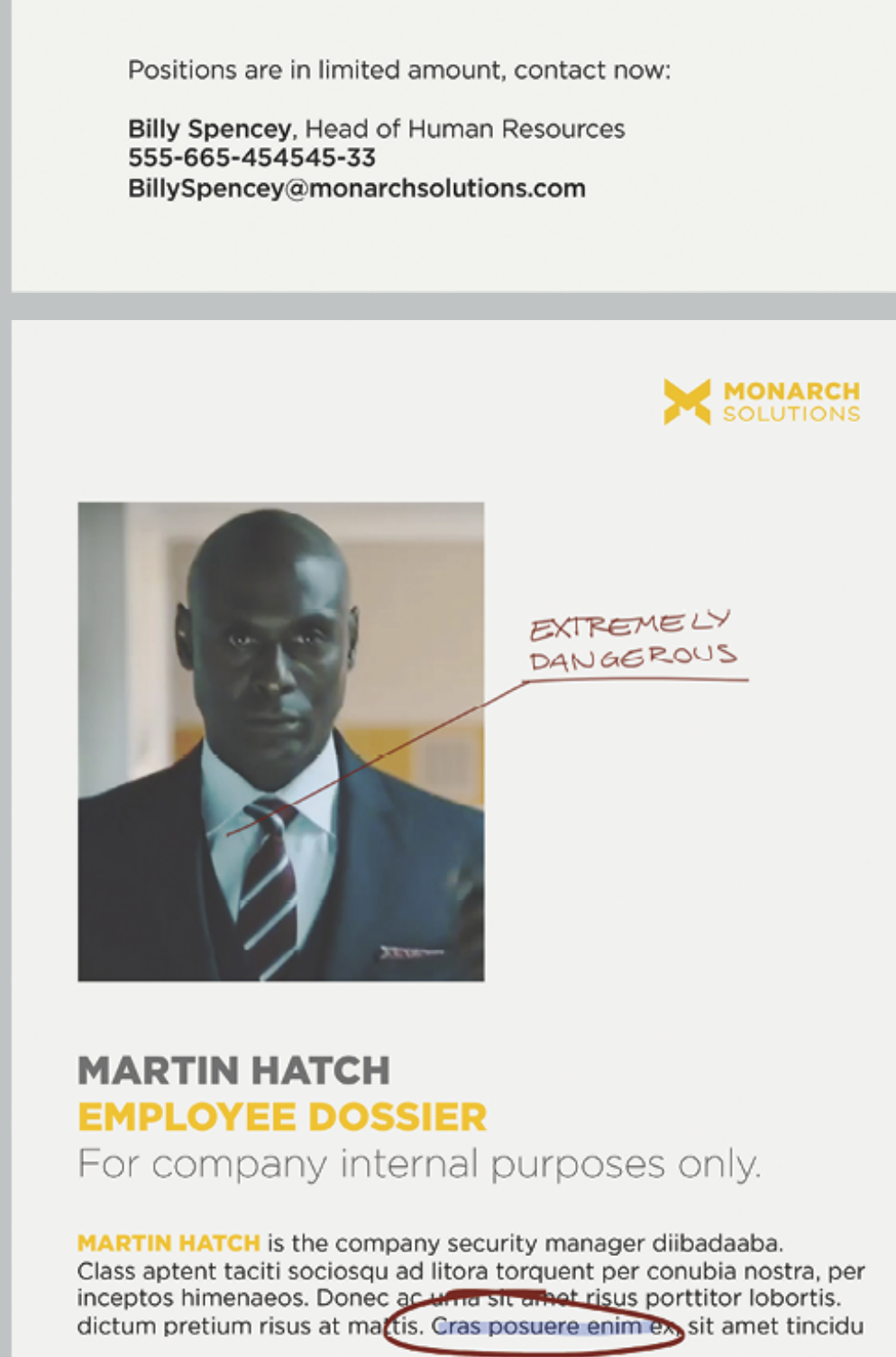
OPPORTUNITY awaits you at the Monarch Solutions. If you are a student of age between 18-30 and have an active membership at Riverport University, you can apply for a three -month internship at the company.

Duties and opportunities include, but are not limited to:

-Assistive duties at the Research Division Program
-In-depth tour and assisting in the Marketing Program
-Meet Paul Serene, the CEO of Monarch Solutions
-Participate In the Autumn Gala at the Island Mansion
-Recieve a comprehensive documentation for your CV, listing all the activities the intern has taken part of.
-Build a connection to the network of professionals, opening opportunities for your future career.

Positions are in limited amount, contact now:

Billy Spencey, Head of Human Resources
555-665-454545-33
BillySpencey@monarchsolutions.com



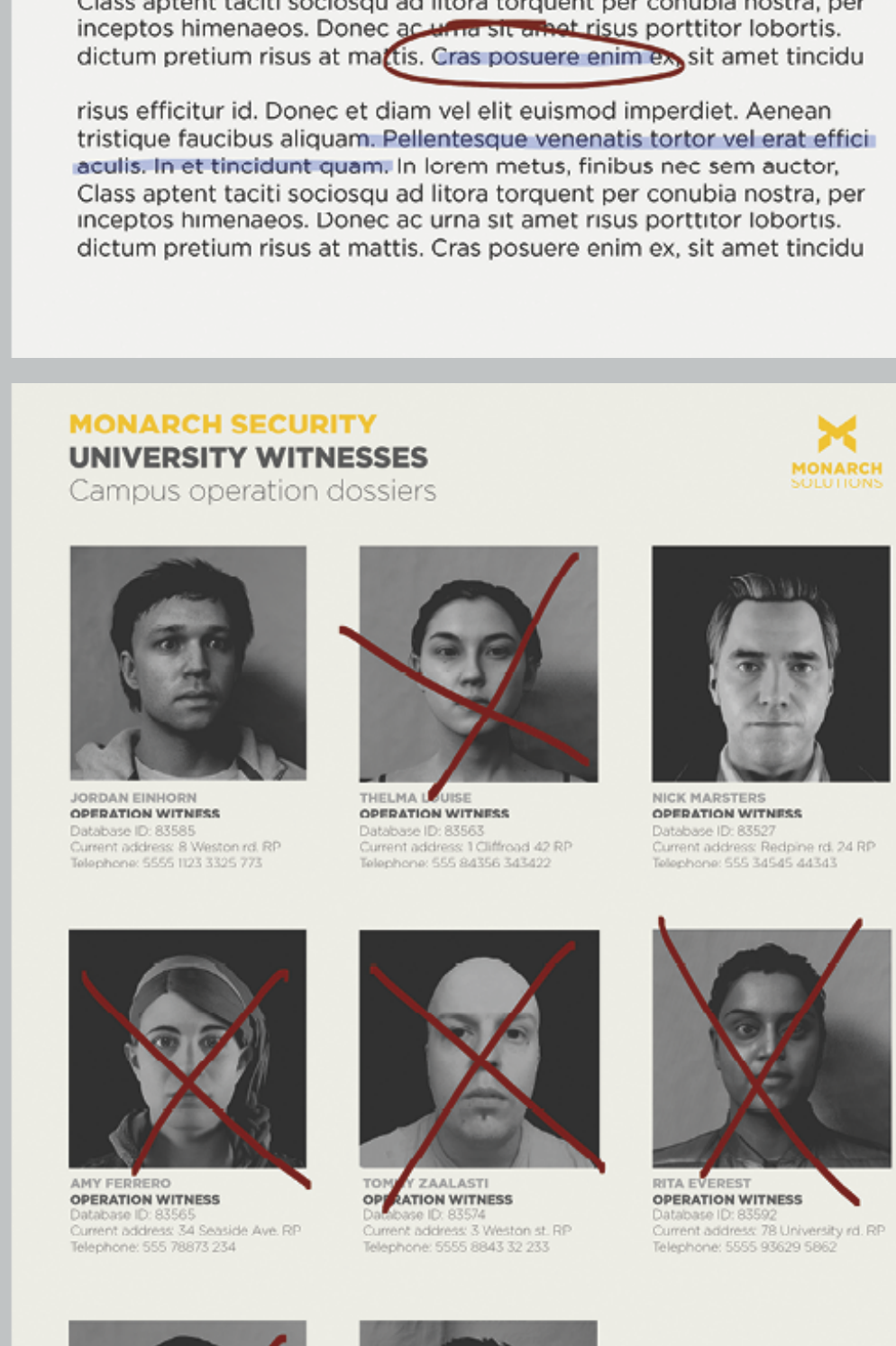
MONARCH SOLUTIONS

EXTREMELY DANGEROUS

MARTIN HATCH
EMPLOYEE DOSSIER
For company internal purposes only.

MARTIN HATCH is the company security manager diibadaaba. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Donec ac urna sit amet risus porttitor lobortis. dictum pretium risus at mattis. Cras posuere enim ex, sit amet tincidu

risus efficitur id. Donec et diam vel elit euismod imperdiet. Aenean tristique faucibus aliquam. Pellentesque venenatis tortor vel erat effici aculis. In et tincidunt quam. In lorem metus, finibus nec sem auctor, Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Donec ac urna sit amet risus porttitor lobortis. dictum pretium risus at mattis. Cras posuere enim ex, sit amet tincidu



MONARCH SECURITY
UNIVERSITY WITNESSES
Campus operation dossiers

MONARCH SOLUTIONS

JORDAN EINHORN
OPERATION WITNESS
Database ID: 83585
Current address: 8 Weston rd. RP
Telephone: 5555 1123 3325 773

THELMA L[illegible]UISE
OPERATION WITNESS
Database ID: 83563
Current address: 1 Cliffroad 42 RP
Telephone: 555 84356 343422

NICK MARSTERS
OPERATION WITNESS
Database ID: 83527
Current address: Redpine rd. 24 RP
Telephone: 555 34545 44343

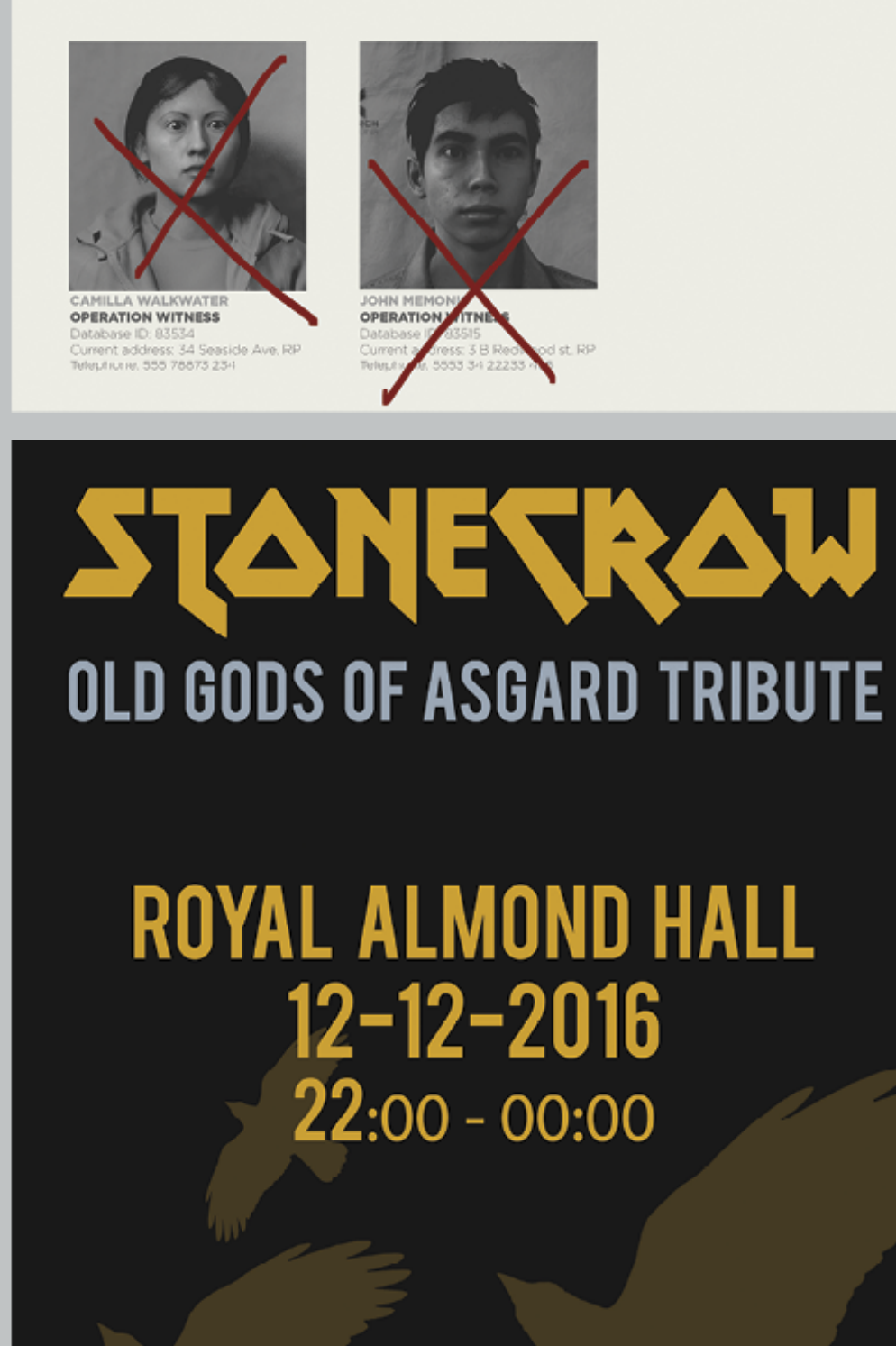
AMY FERRERO
OPERATION WITNESS
Database ID: 83565
Current address: 34 Seaside Ave. RP
Telephone: 555 78873 234

TOM[illegible] ZAALASTI
OPERATION WITNESS
Database ID: 83574
Current address: 3 Weston st. RP
Telephone: 5555 8843 32 233

RITA EVEREST
OPERATION WITNESS
Database ID: 83592
Current address: 78 University rd. RP
Telephone: 5555 93629 5862

CAMILLA WALKWATER
OPERATION WITNESS
Database ID: 83534
Current address: 34 Seaside Ave. RP
Telephone: 555 78873 234

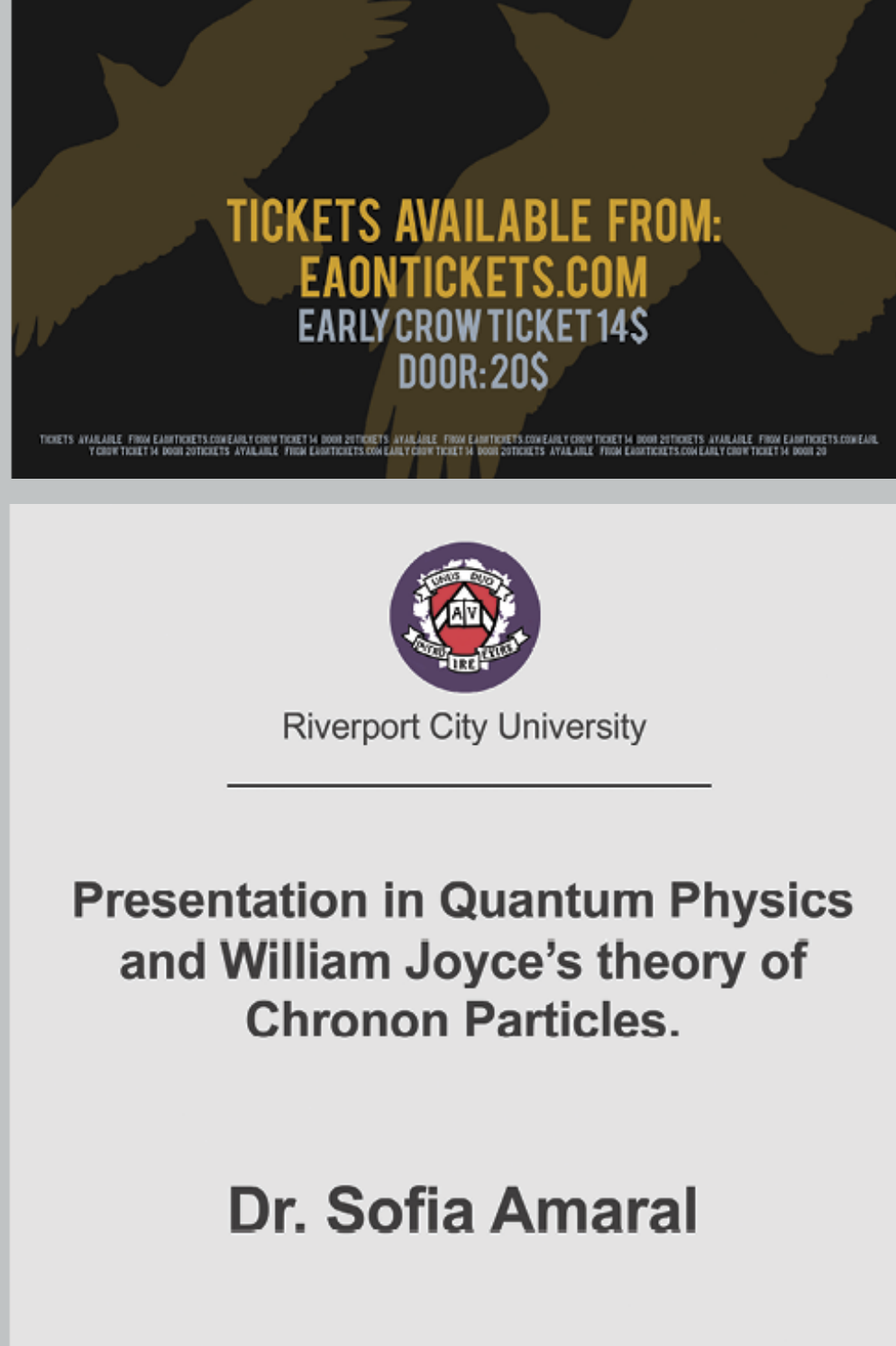
JOHN MEMON[illegible]
OPERATION WITNESS
Database ID: [illegible]3515
Current a[illegible]ress: 3 B Red[illegible]od st. RP
Telephone: 5553 3-1 22233 [illegible]



STONECROW
OLD GODS OF ASGARD TRIBUTE

ROYAL ALMOND HALL
12-12-2016
22:00 - 00:00

TICKETS AVAILABLE FROM:
EAONTICKETS.COM
EARLY CROW TICKET 14$
DOOR: 20$



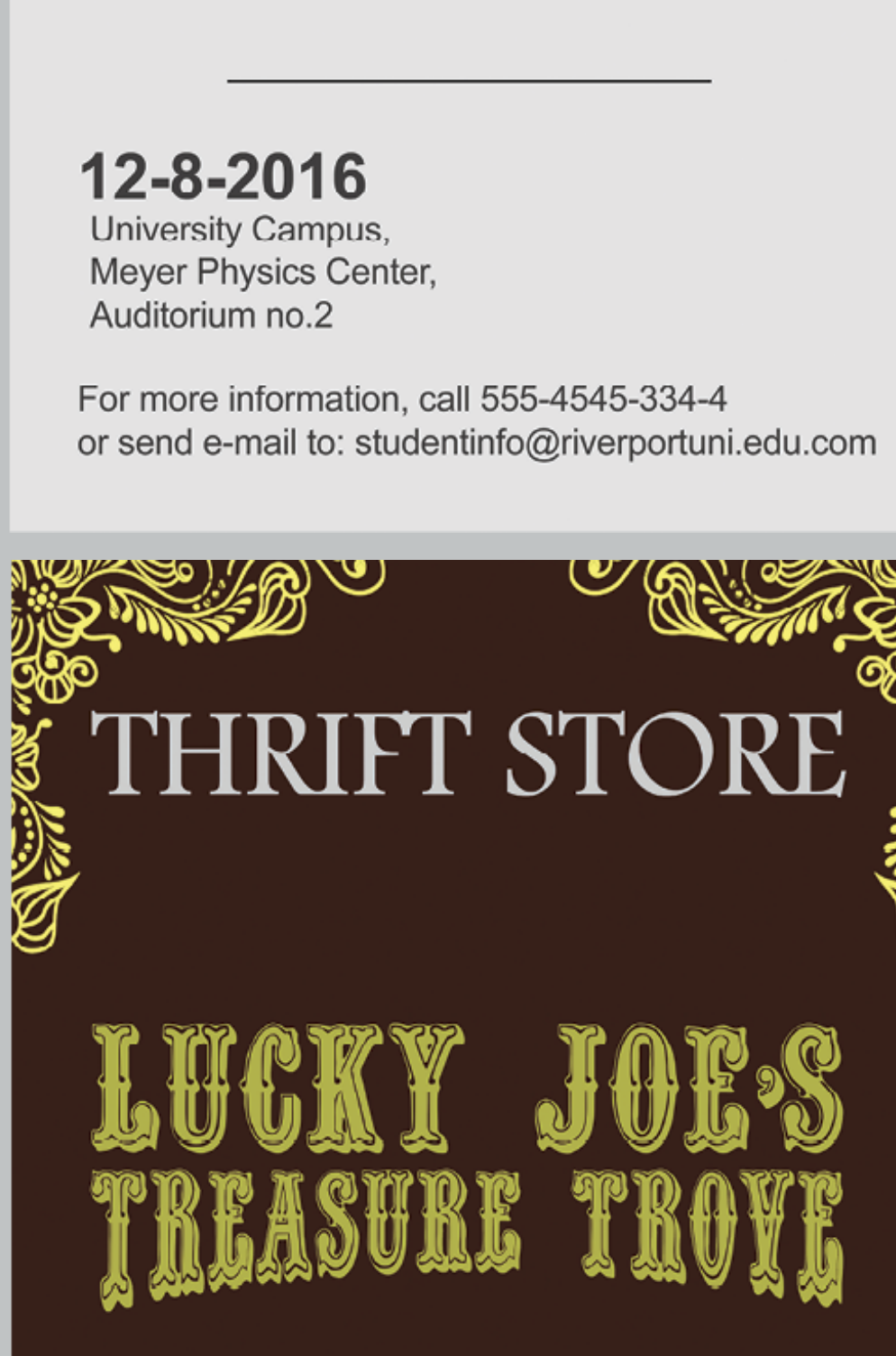
Riverport City University

Presentation in Quantum Physics and William Joyce's theory of Chronon Particles.

Dr. Sofia Amaral

12-8-2016
University Campus,
Meyer Physics Center,
Auditorium no.2

For more information, call 555-4545-334-4
or send e-mail to: studentinfo@riverportuni.edu.com



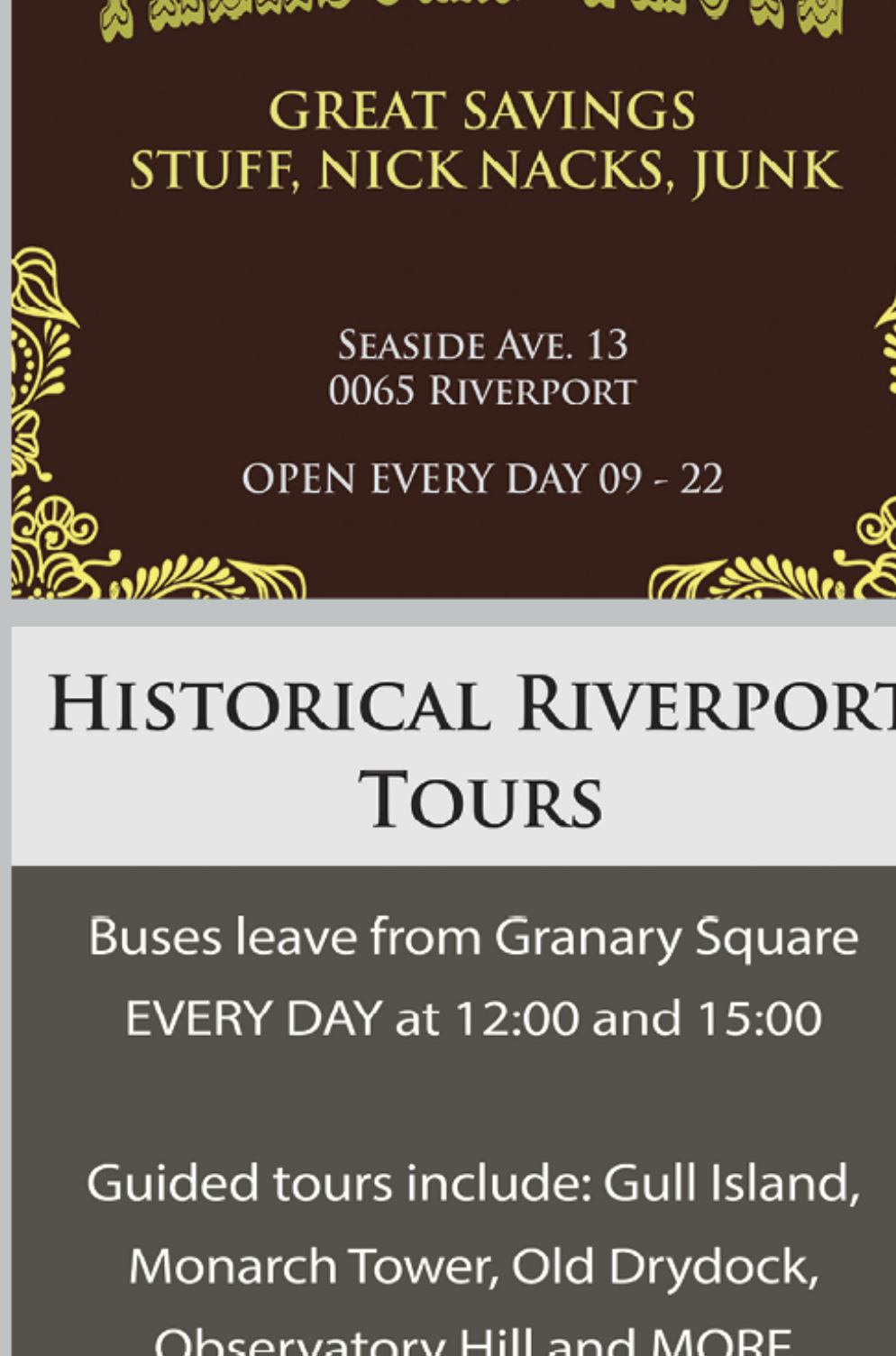
THRIFT STORE

LUCKY JOE'S
TREASURE TROVE

GREAT SAVINGS
STUFF, NICK NACKS, JUNK

SEASIDE AVE. 13
0065 RIVERPORT

OPEN EVERY DAY 09 - 22



HISTORICAL RIVERPORT TOURS

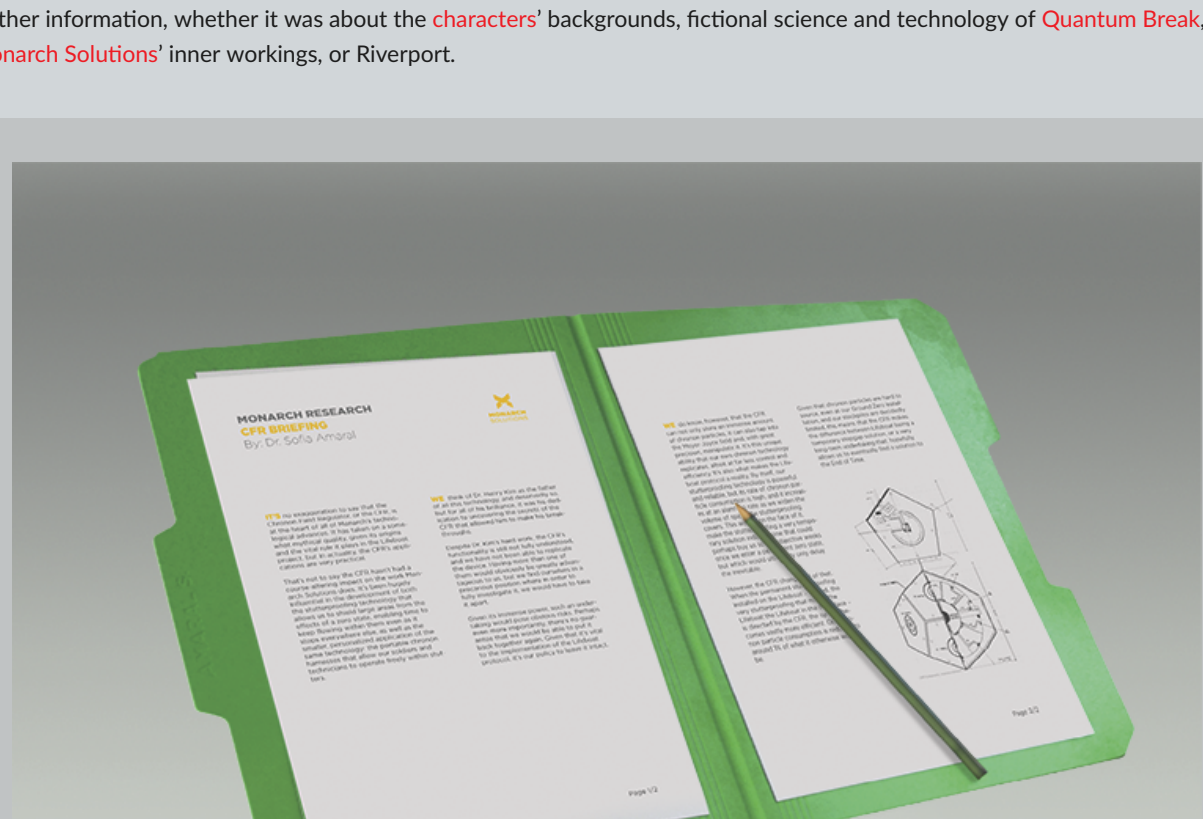
Buses leave from Granary Square
EVERY DAY at 12:00 and 15:00

Guided tours include: Gull Island, Monarch Tower, Old Drydock, Observatory Hill and MORE

For reservations,
tel: 555-6567-555-6

riverportcitytours@youronwmail.com

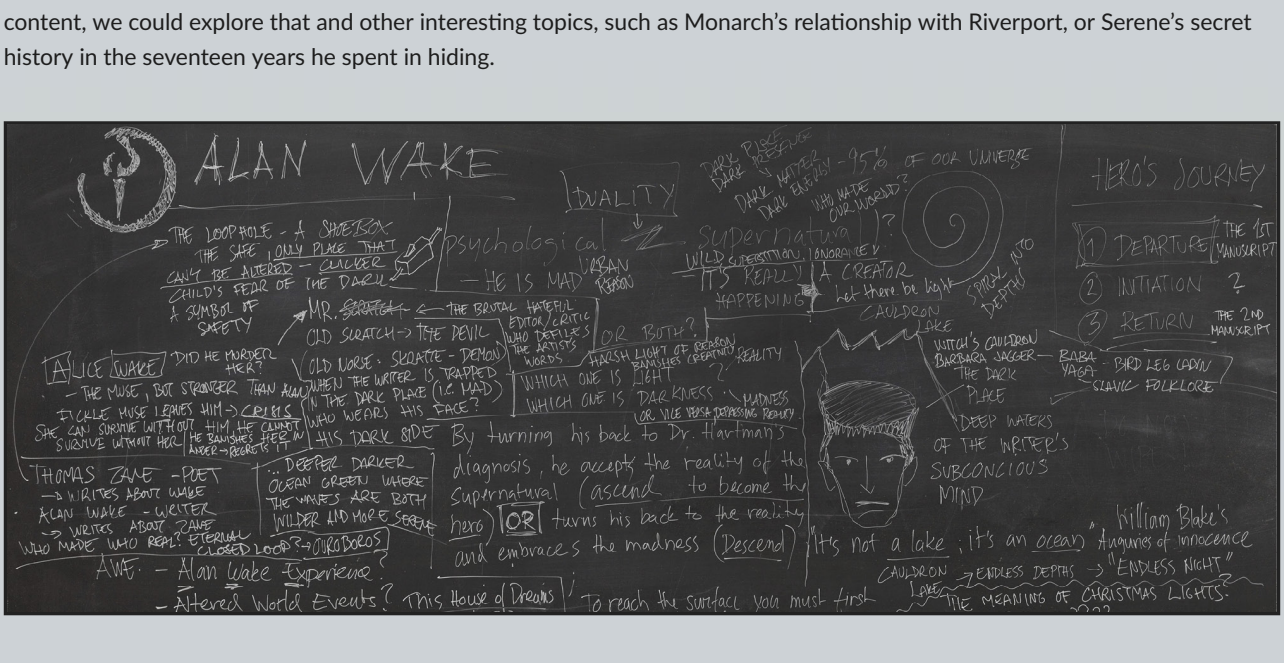
Much of this content serves to illustrate Monarch Solutions' operations in Riverport and give further context to the events we see in the game. To us, it was an opportunity to ensure that players who wanted to dig deep in our lore were rewarded with further information, whether it was about the characters' backgrounds, fictional science and technology of Quantum Break, Monarch Solutions' inner workings, or Riverport.

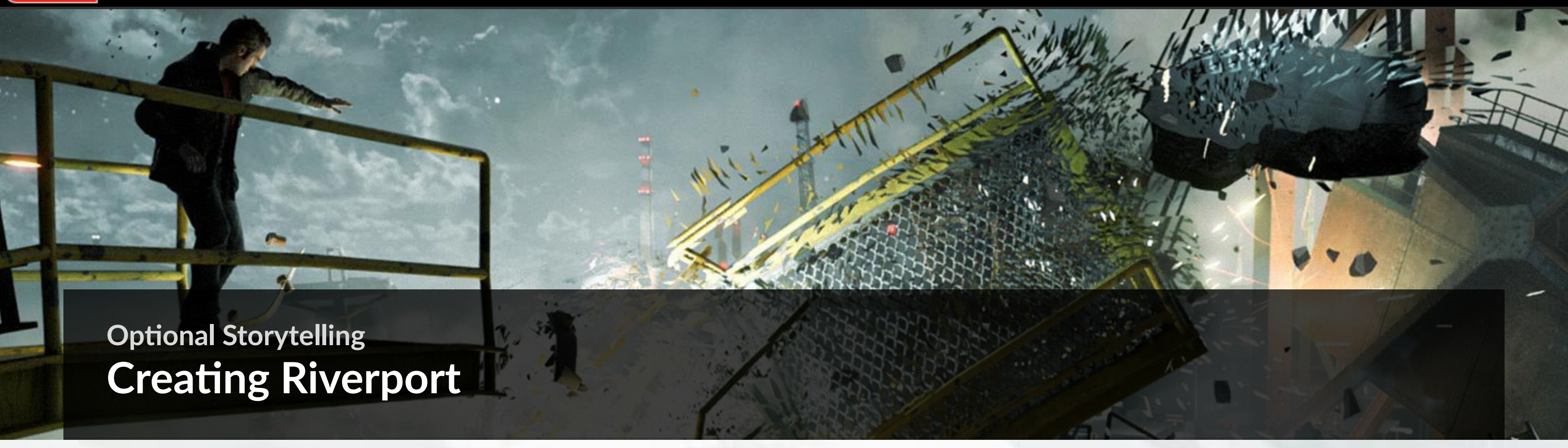


CHARLIE WINCOTT
25409

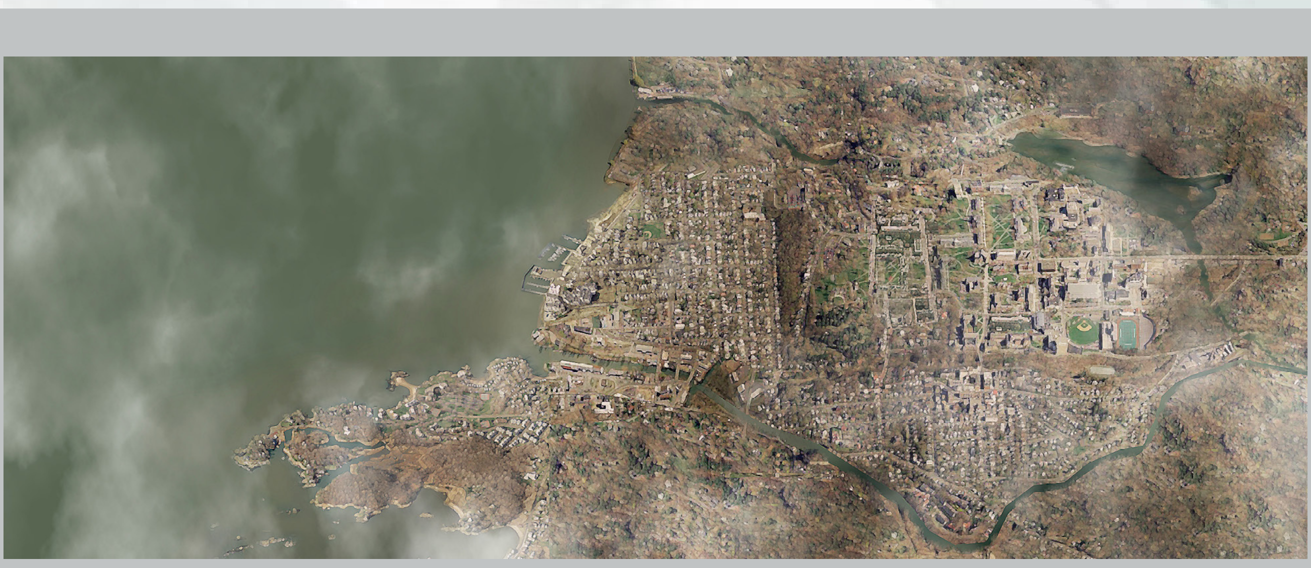
FROM THE BESTSELLING AUTHOR
ALAN WAKE
The Sudden Stop
An Alex Casey Thriller

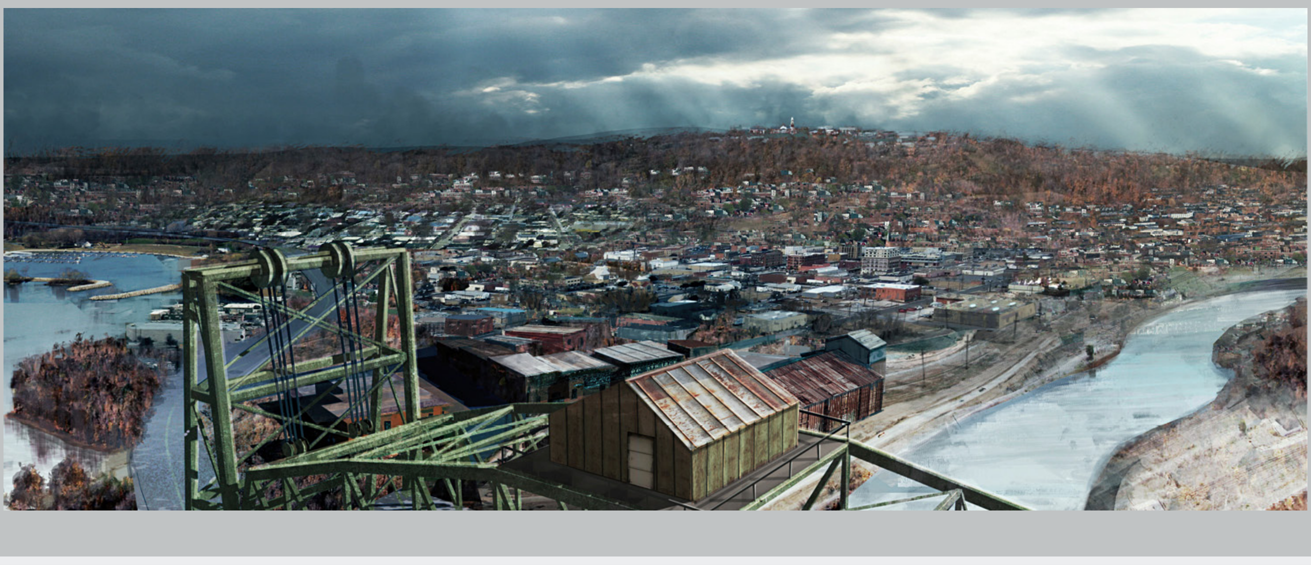
Perhaps even more importantly, it was also an opportunity to humanize Monarch. For all of the ruthless planning and clandestine scheming the company engages in, the majority of its employees are just people doing a job, and many of them are utterly unaware of Monarch's true purpose. This creates an interesting, and at times uneasy dynamic between people who're dealing with the end of time itself, and people who just want to know who keeps leaving a mess in the break room. That layer of mundanity isn't something that automatically comes into play in the course of an intense action game. With optional content, we could explore that and other interesting topics, such as Monarch's relationship with Riverport, or Serene's secret history in the seventeen years he spent in hiding.





Creating Riverport



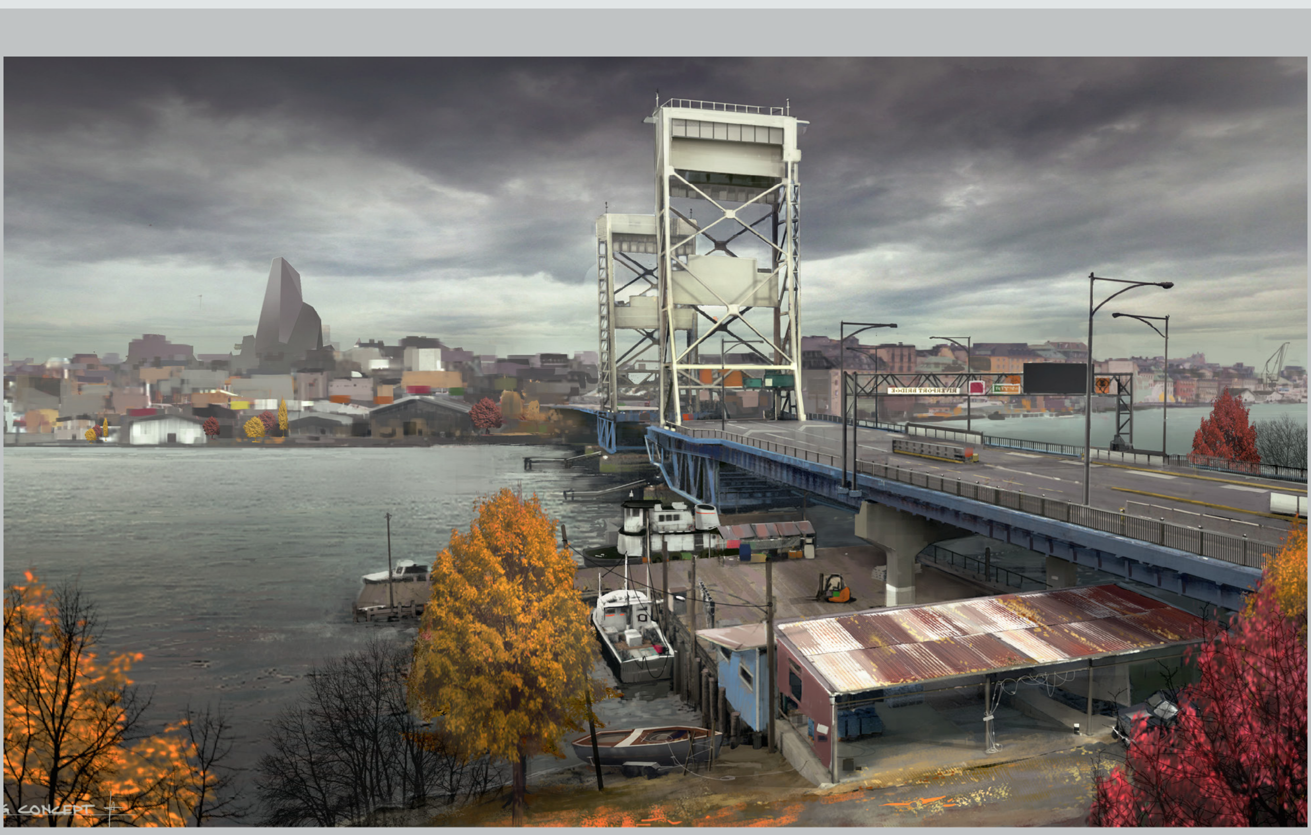


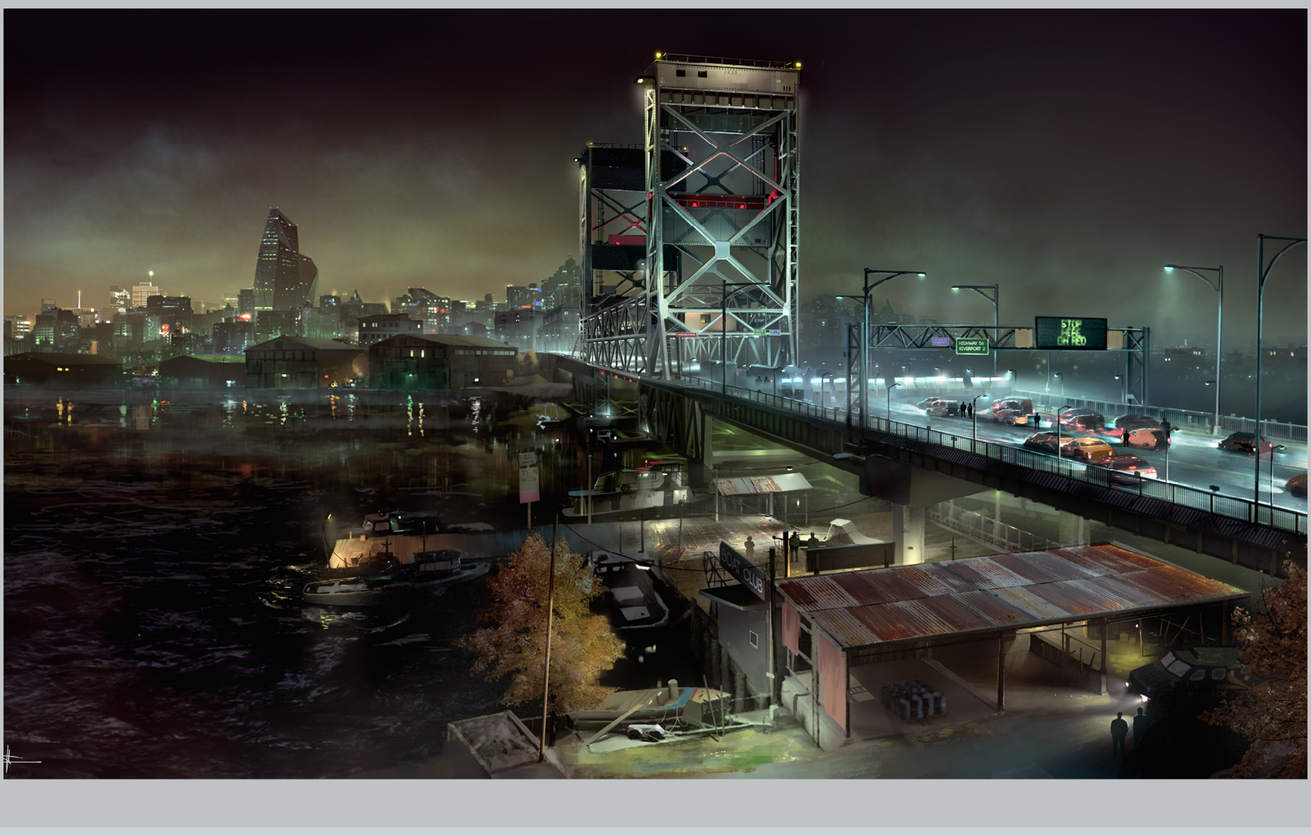
Creating a new fictional place is always a great deal of fun, but it also provides significant challenges.

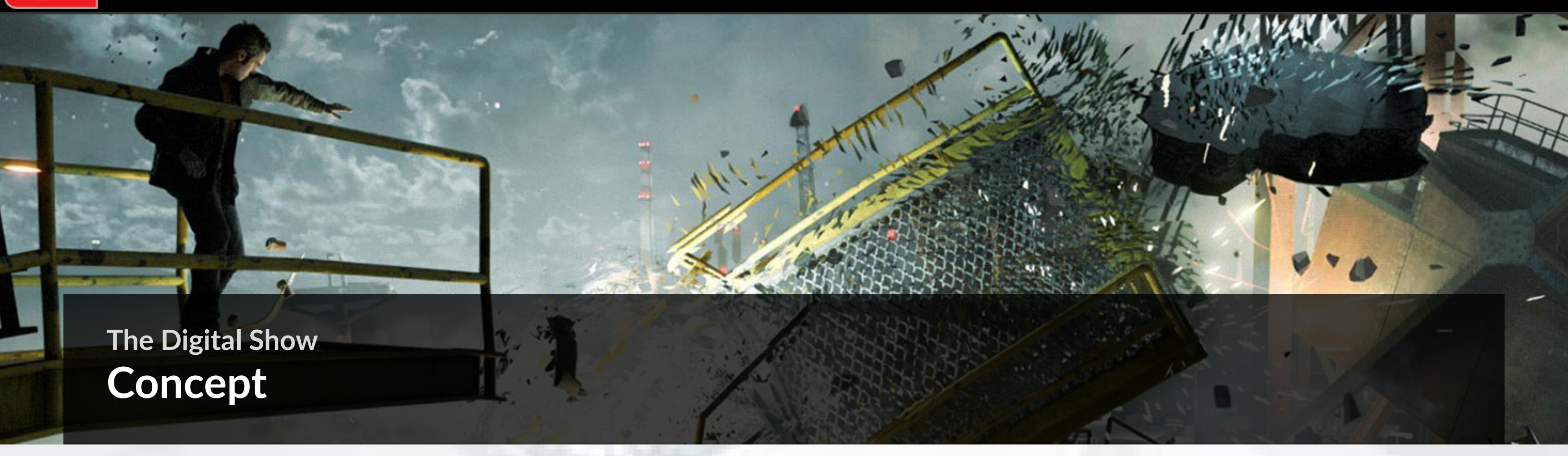
In the case of Riverport, we knew that we wanted to create a believable East Coast city that was clearly past its prime due to an economic downturn. We had no specific real-world counterpart to model the city after, but we designed the physical flow of a river, various bridges, a dry dock, a harbor, and all other associated logic of a mid-sized port town.

What was specifically fascinating to develop was the degree of impact that a powerful company like Monarch Solutions would have on a town like Riverport—and how that impact would be felt architecturally and sociologically.

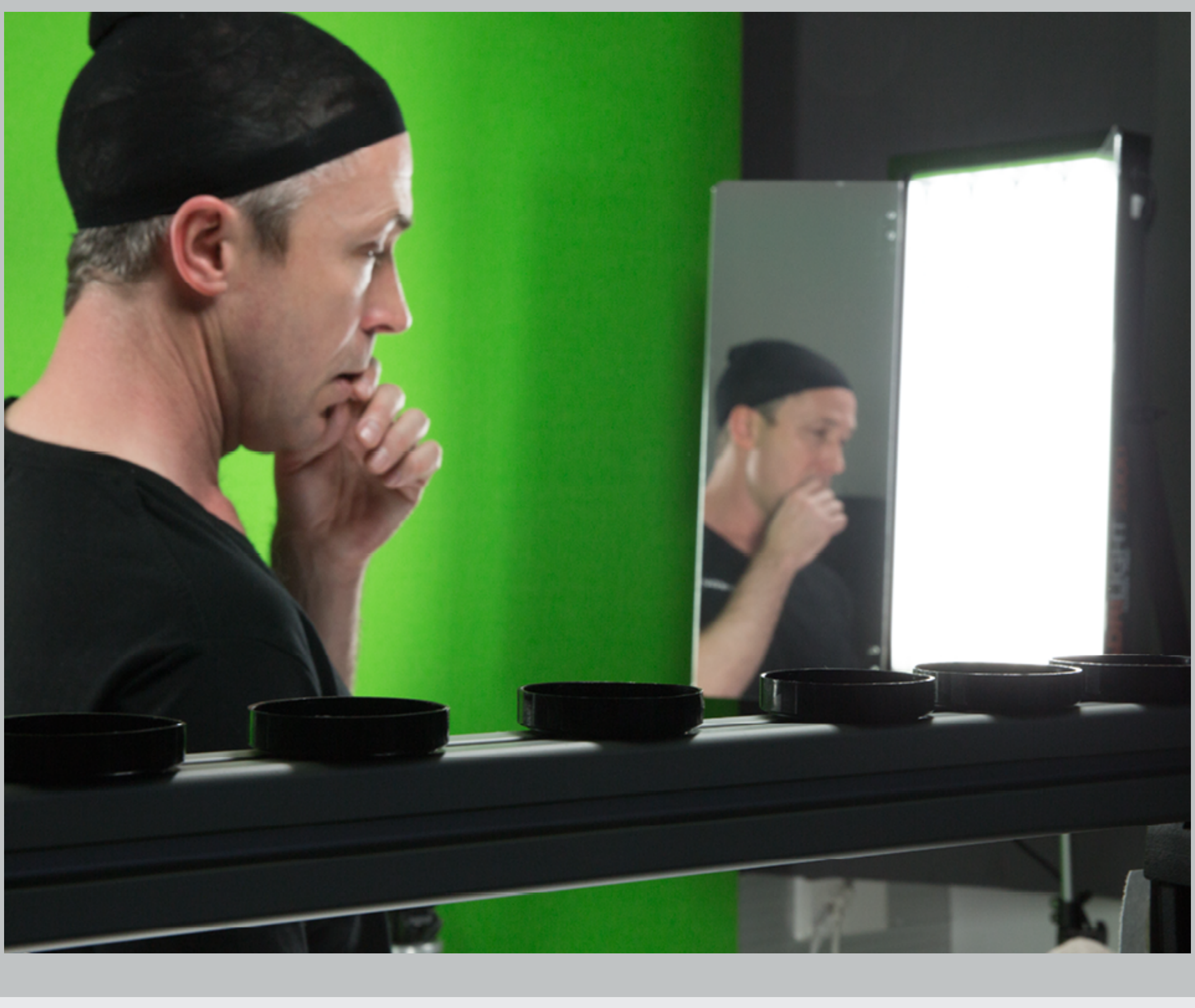
Quantum Break opens with a protest of some of the citizens of Riverport against the planned demolition of an old library building at Riverport University. The tension in town had to feel as real as possible, as it's a key to the believability of the entire world of Quantum.







Concept



It took a long time to settle on what the basic concept of the show should be. At first, even its format wasn't clear—there was talk of doing a season or a miniseries of an actual TV show that would've been either broadcast or made available digitally, but separately from the game. There were certain advantages to this approach—it would've been very accessible to even the non-gamer mainstream audience, for one thing. There were some ambitions of having it be a standalone thing that could've enjoyed success on its own.

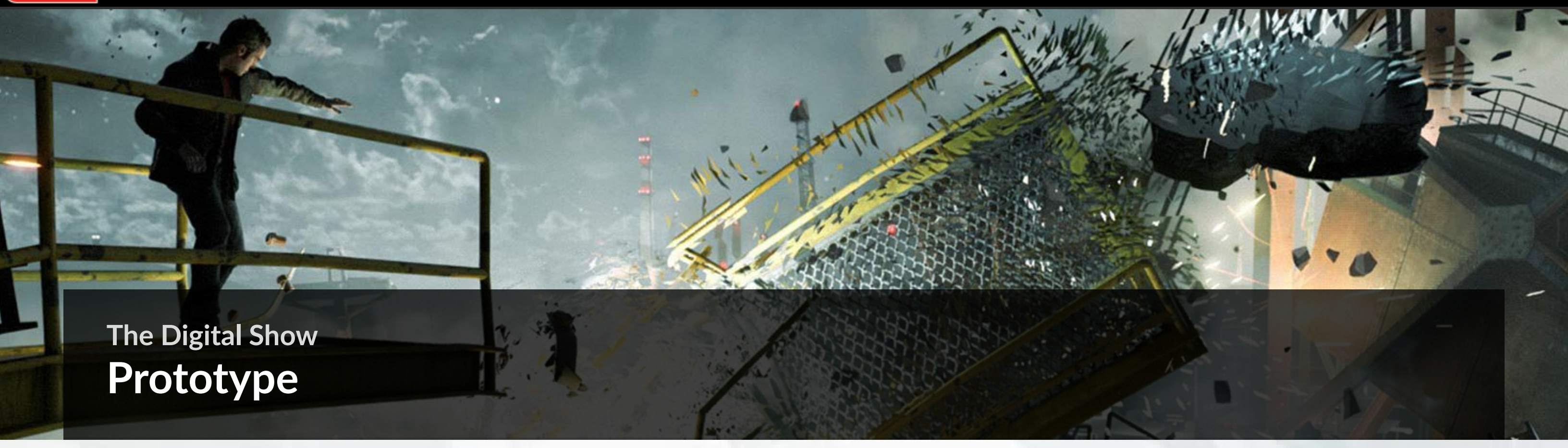
However, there was no guarantee that a person watching the show under those circumstances would play the game, or even have access to it. That meant the game/show connection would have to be tenuous at best. It was clear that to continue along those lines would've meant really creating two very different products, both of which might be of good quality, but which wouldn't feel like they are happening at the same time.

While there was nothing wrong with that, it didn't feel particularly groundbreaking. It was clear that the ambition was for something more involved—and more Interactive. It soon became apparent that whatever the show would be, it would have to be something that was presented as a vital part of the overall Quantum Break experience. This meant it had to be delivered as a part of the game itself.

Many of the initial discussions held in early 2012 about the nature and direction of the show proved that even nailing down the show's actual subject matter was easier said than done. The only thing that really seemed clear was that it should involve the city of Riverport and Monarch Solutions somehow, but even who the main characters should be was a source of much debate. The idea of Federal agents investigating Monarch Solutions was often brought up, and while their actual occupation and identity kept shifting, the job description did not.

An added complication was that during these early talks, the game story was still very fluid. The original concepts for Quantum Break were quite different from what we eventually went with, and as we refined our own vision, it also had a constant impact on the show vision.

There was a ten-minute prototype episode, produced under the code name "QUEST," designed to demonstrate not only the production values for the show, but also how the branching content, determined by Junction choices, would work. It was intended more as a technical demonstration than an actual piece of final content.



Prototype

ANGEL FILMS
MANU / ALL / P2P
CH.1 5160.00MHz

Readers who have followed Quantum Break closely may remember seeing glimpses of this prototype, as some footage of it was included in the 2013 Quantum Break teaser: it featured a woman talking to a spooky child, who appeared to be able to see the future. All of that footage and all of those concepts were scrapped; even as it was being made, we already knew the content was completely wrong.

Even so, that scene with the little girl is indicative of some of the early story ideas for the show, and some people were very keen on them. What we had settled on at the time was a pair of characters—a journalist and a disgraced former Monarch employee with a dark background (you can see some traces of him in what eventually became Liam)—investigating Monarch Solutions. The show was conceived as a classic "monster of the week" setup, where each episode would see them tackle some new aspect of Monarch and uncover strange secrets. It was very reminiscent of X-Files, with outsiders trying to find a way in to understand what was truly going on.

However, at Remedy, we had problems with the concept. In itself, it might have been good, but there was no real connection to the events or themes of the game.

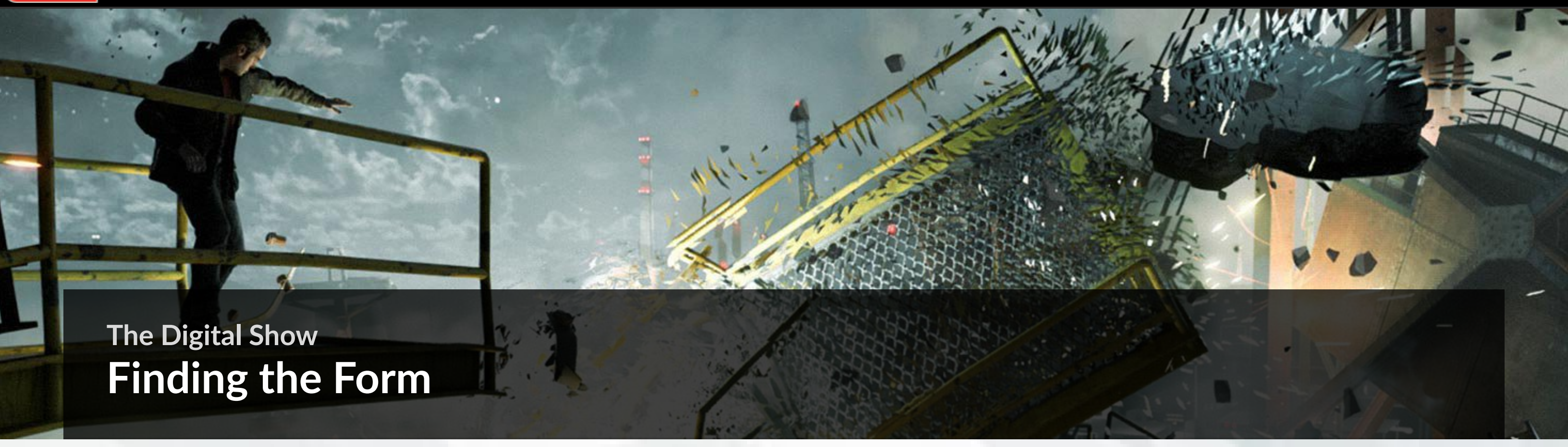
Furthermore, our vision for Monarch Solutions and the world we were building wasn't quite compatible with it—in order for this concept to work, you needed a great deal of strangeness. But we weren't trying to build an "anything goes" situation, where random people could have supernatural powers just through some quirk of genetics, or where things went bump in the night. Which is not to say that Quantum Break, as we saw it, was rooted in harsh realism, but it felt important that the strangeness in the world was caused by Time Travel and things related to it. Children with psionic powers didn't really fit.

Furthermore, much of the that show concept depended on the idea that Monarch is inherently evil, and is constantly engaging in deplorable acts, such as extreme human experimentation on unwilling participants or engaging in dangerous, unethical activities just to make a little more profit. In that portrayal of Monarch, the company would be a hotbed of secret crimes against humanity, manipulating everything and everybody—again, something that seemed very X-Files to us.

But for us, Monarch wasn't about ruling the world or gaining power for its own sake. We felt strongly that going in that direction would dilute that concept and, frankly, make Monarch something we'd seen so many times before. Furthermore, it seemed clear that with the threat of the Fracture such a key element in the game, any show concept that didn't involve that would just alienate the viewer. In order for the show to engage, it had to feel like it was connected to what the player had just been doing.

Finding our way to what the show eventually became took a lot of discussion. The entire process illustrates how difficult it is to create a brand new concept like this: we were approaching it from the perspective of people deeply involved in the making of the game, and for us, things like Monarch's nature were not only very clear, but also things we couldn't easily change anymore, since production on the game side was already well on its way.

We had made many story changes that would also have an impact on the show—for instance, in an early version when we had not yet settled on our final rules for how Time Travel worked, each act of the game would see the player go back in time and make a crucial change, and then return back to the present day so they could see the results. This was an exciting idea, but productionwise, it was a huge headache. It was also very difficult to come up with choices that felt relevant for both the game and the show, because the show was so far removed from what was happening in the game. But as we worked out our own internal logic, we also nailed concepts down. We built an intricate whole, and changing things became increasingly difficult for us—there was new work being done based on that design, so changing it would be expensive and a waste of precious time.



Finding the Form

Our counterparts on the show side, on the other hand, while certainly not ignorant of what we were doing, didn't feel the same constraints as we did. For them, it was much more about trying to come up with the most exciting and fun ideas. We were simply in different phases of the project—they were in a pre-production phase were almost anything can still be considered a viable idea, whereas we were dealing with production that was already well underway, with many things nailed down.

The 10-hour time difference between America's West Coast and Finland introduced additional challenges.It took quite a bit of time for us to get on the same page.

Eventually, certain clarity emerged. The game would be about the heroes, and the show would be about the villains. You'd see things from Jack's point of view in the game, and in the show, you'd get to see Monarch's internal workings. Once we decided that we would in fact have Paul Serene be the character who experiences the Junction moments and makes the Junction choices, the connection between the game and the show became much easier to forge. (In earlier versions, Jack had this power—but Jack wasn't directly connected to Monarch, so having the consequences become visible in the show was much harder.)

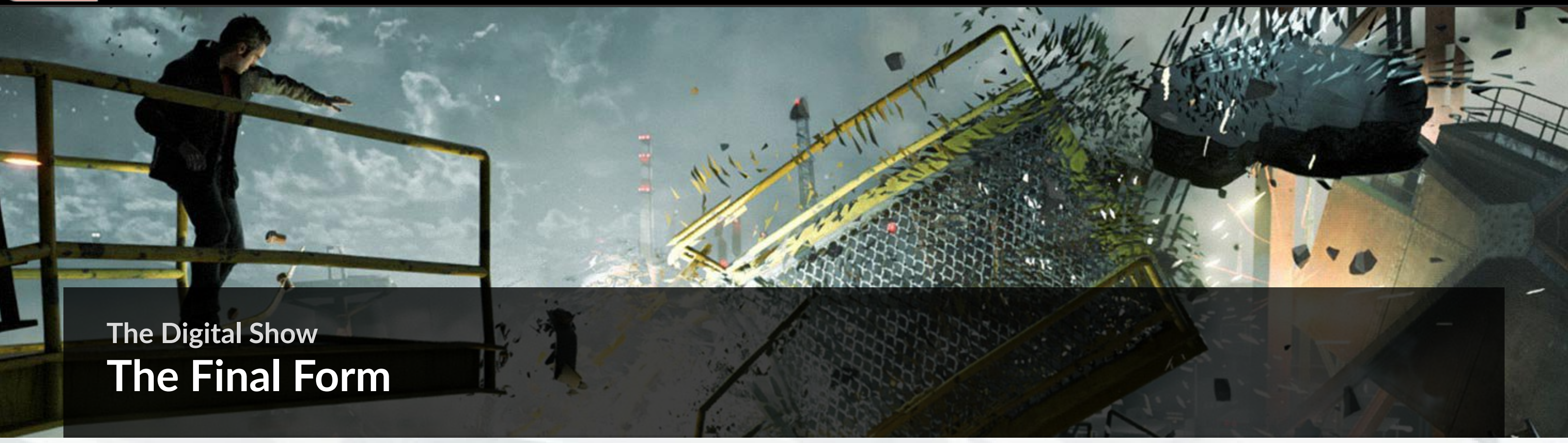
Concepts like Charlie and Liam being forced to work together despite despising each other had traction, and the Lifeboat Program becoming the thing that drives them tied in to the game's concepts very comfortably. The show characters' perspective to the looming End of Time was totally different than Jack's, but on a fundamental level, they were all trying to deal with the same threat.

While we already had settled on many major things on the game side and were somewhat resistant to change, we made every attempt to ensure a constant flow of information and concepts from the show to the game. For instance, Martin Hatch was a character that didn't really exist for us until the show came along, and he quickly took on far greater meaning than we initially expected, growing from a ruthless and intelligent thug in a suit in charge of many of Monarch's research and security projects to Paul Serene's enigmatic right-hand man, who grew to also have a presence in the game in several key moments.

Once the concept of Junction moments was nailed down, and we established once and for all that the show would actually ship with the game, we felt we were working on something unique and new—this wasn't the first time somebody had created live-action episodes to go with a video game, but the way we structured it felt fresh.

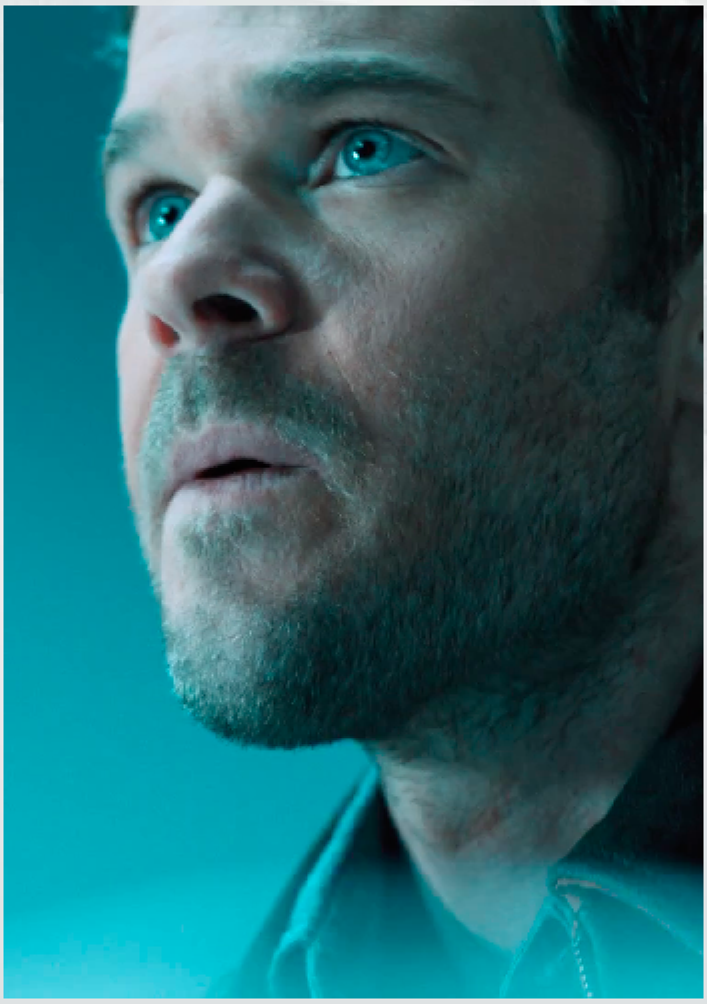
How the decisions you made during Junction moments would influence the content of the show, and how the experience was built around a constant push and pull between the game and the show, taking you seamlessly from one to the other, and back again—these were things we didn't quite know how to do right away, they required further design work, but the core concept of it felt solid.

In the end, the actual writing process for the show took a long time. We went through several writers on the show side with different approaches, and it was a very time-consuming process—not just for them, but for us at Remedy as well. It was absolutely vital that we stayed in sync; whenever we weren't, you could tell that the show started to veer off in a strange direction that, again, was often not bad in itself, but which no longer felt like a part of the core Quantum Break experience.



The Digital Show

The Final Form

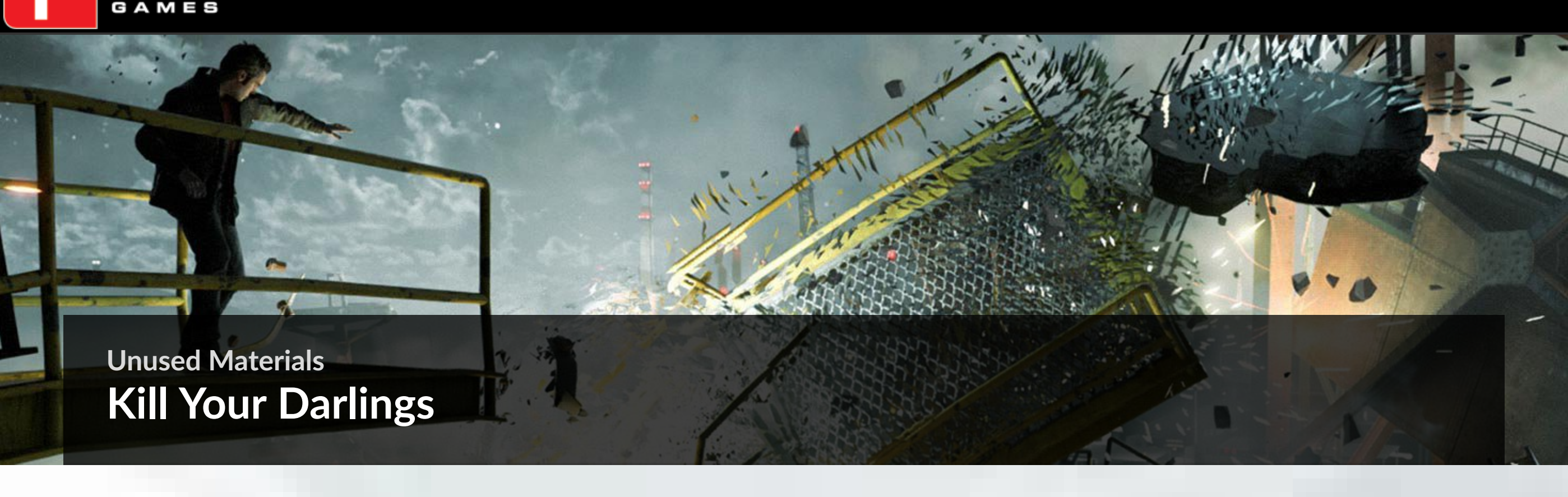


You could also tell that not everybody involved in the process was necessarily familiar with how games and stories in games worked—the idea of the Junction moment threw many people for a loop. The challenge wasn't just to come up with story branches, but branches that didn't branch too far—and ones that that still fit in with the game story. Working them out was a very complicated task.

The final rewrite for the show happened about a month before shooting started, and it was vital—structurally, it remained much the same as before, but almost every scene was rewritten to make them flow better, and much of the actual characters really didn't find their voices and personalities until then. It was a tremendous push, and it improved the show in innumerable ways.

Despite the obvious importance of the branching content and the Junction moments, it can be argued that the most important connective tissue between the game and the show is the characters. Much of it comes down to the facial capture technology we have at Remedy—thanks to it, it's obvious to the audience that Paul Serene, for example, is always played by Aidan Gillan. Whether you see Serene in the game or the show, he feels like the same character—he's got the voice, the mannerisms, the kind of subtle facial movements that are unique to Aidan. There have certainly been video game characters that have been modeled after their actors before, but we have reached a point where it feels like that actors are truly inhabiting their digital doubles.

We've used to seeing that in film, but in video games, that kind of consistency is unprecedented. It suggests exciting things for the future: despite the high quality we've achieved on Quantum Break, this is only the first time we've truly done this, and we're only getting started with the technology. It'll be interesting how far we can take this kind of storytelling in the future.



Unused Materials

Kill Your Darlings

OVERVIEW

When you look back on a long, complex game project, the end result rarely resembles your original plans and concepts. There are a thousand reasons to make changes during production—there are aesthetic choices, design changes, technical issues and story rewrites—and sometimes you just change your mind because you realize you can make it work better.

The phrase "kill your darlings" is something that's often thrown around flippantly, almost as a joke, but it describes a deep truth: often you're dealing with concepts or even finished pieces of content that are the result of dedication and passion, and having to let go of them is hard. But in the end, you look at them, and you look at what the game needs, and you look at the resources at your disposal, and then you make some hard choices.

Here are some of the concepts and ideas we cut from the finished game at various points in development. Some of them we lost because we just couldn't make them work, others because they didn't fit in with the rest of the game. Some of them we cut just because we had to cut scope in order to finish the game on time. None of them were particularly easy.

ROADS NOT TAKEN

When Quantum Break was originally conceived, the standards for what is now the current generation of console gaming were still very much up in the air—we didn't even know what the actual hardware specs for the Xbox One were. We also didn't realize how high we would raise the bar on our graphics—to be blunt, we assumed that we would certainly improve on what we did with Alan Wake, but nobody expected the level of improvement to be as extensive as it eventually ended up being.

Accordingly, we originally had an ambitious plan that involved four playable characters, all of whom would have been superpowered like Jack is, and the story would have featured an ensemble cast of characters opposing Paul Serene. Jack was still the main character, but the others were very much in key roles.

However, once we actually started to look at resourcing, it became obvious this was much more than we could do if we intended to actually get everything done. So we had to cut scope, and eventually ended up with just two playable characters—Jack and Serene. It was a hard decision, but it allowed us to really focus the story.

At the same time, we also made some other major structural changes, and most of the characters were utterly different from what they ended up as—in many cases, they only retained their names and a couple of key elements. The relationships were also entirely different. For example, at one point, Serene was actually William's contemporary and best friend, and something of an unofficial uncle to Jack. At one point, the idea was that William and Serene discovered Time Travel together, and ended up in a bitter, secret conflict.

Dr. Amaral used to be William's research assistant and Jack's ex-girlfriend. Beth was a college student in a role quite similar to Amy's. Jack was William's slacker brother, who worked as a janitor at the university. The university experiment in 2016 was actually run by Will, not by Serene. There was even a version where Jack and Beth were in a rock band together. In one version, Serene sent three assassins back in time to murder Jack and Beth when they were still children (one of those assassins, Gibson, made it onto the show—or at least his name did). In another, Jack got shot in the head when he refused to talk during an interrogation, and Beth had to travel back in time to prevent it. And so forth, and so on…

A huge difference was that at first, we didn't have the concept of closed loops as a part of our Time Travel rules. Time travel happened constantly, and whenever somebody travelled back in time and changed things, those changes were immediately seen on their return to the future. However, this was extremely complicated. We constantly had to deal with questions like "what if character A goes back in time and makes a change, but then you play as character B—are they aware of things having changed or not, and how do you reconcile with that either way?"

Worse, it was a huge problem for the show, because none of those characters had any connection to the changes being made, but they would still have to be affected by them—which essentially meant that whatever you saw in a previous episode would always be invalidated by player actions. That made keeping track of everything incredibly complicated.

Perhaps most importantly, though, our Time Travel didn't make a lot of sense. Classic paradoxes like "if you go back and kill your earlier self, do you also die, and if you do, then who killed that earlier self, because you couldn't do that because you were already dead" popped up left and right. It got very complicated.

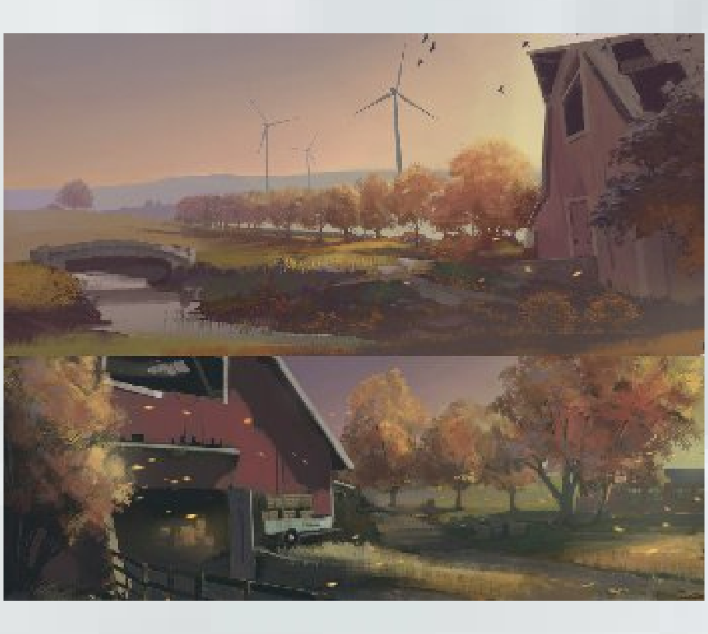
The single biggest story change that led to a lot of other changes was when we decided to just bite the bullet and say that nothing ever changes. It wasn't an easy decision; it meant that a lot of the dramatic choices that were available to us before were no longer possible. But it was the right choice.

THE JOYCE FARM

Originally, much of what now takes place in William's workshop in Act 2 happened in the Joyce family home outside of Riverport proper. It was an opportunity to explore more of Jack's background, his relationship with his brother, and their family. Going through the house where he grew up would have been an interesting sequence, and a nearby barn would have been where William originally constructed his first Time Machine.

Not only that, but we also intended to have Monarch assault the location and blow up the house, adding to Jack's resentment of Serene—not only did he take away Jack's brother, his men destroyed the place that held all of his childhood memories. Furthermore, this was to take place while Jack was still inside the building, but a stutter was to hit at the last moment, causing Jack to make his way through the house even as it explodes, rewinds and fast forwards in slow motion.

It would have been an impressive sequence, but it would also have been extremely expensive to produce. In the end, other story changes made the entire location superfluous.



THE END OF TIME

Originally, we had a sequence planned for the End of Time, where both Paul Serene and Beth Wilder end up. We had to cut it simply because it was far too ambitious for us to actually pull off in the time we had—it was a situation where we could've done a crappy version of it, or we could use that time to polish the rest of the game.

It was the right choice, but from a story perspective, it was a real loss, because it has such a huge impact on Serene and Beth both, albeit in different ways. We would have seen the world in its final, frozen instant, a chaotic and confusing mess of broken timelines, which would have been haunted by the Shifters.

ESCAPE FROM THE MANSION

Originally, the escape from the Monarch mansion was a much more complex sequence. In a very early version of it, instead of Beth and Dr. Amaral, Jack was accompanied by Dr. Amaral and Kate Ogawa (Serene's ex-wife, in those early days, and a traitor to Monarch—her role eventually went through enormous changes and morphed into Clarice Ogawa, who commands Monarch troops over the radio and interviews Jack throughout Quantum Break).

They escaped the mansion in a car while pursued by Monarch, and eventually crashed the car into a Monarch roadblock as they approached the bridge. Then they fought their way through a nearby construction site on foot and made to cross the bridge, only to have the ship crash into it in mid-escape.

In the end, numerous story changes rendered the entire sequence invalid.

THE MISSLE SILO

One scrapped level involved a secret Monarch R&D facility built into an old missile silo. Jack and other characters had to infiltrate it in order to steal vital technology from Monarch.

This was a complicated sequence, and while we ended up not using it due to numerous story changes and scoping decisions, conceptually, much of the R&D facility on Gull Island draws from the silo.

THE CONVENTION CENTER

An idea that never quite made it into the game on any real level, the Riverport Convention Center was a bit of a popular favorite within the studio. The idea was that a train was derailed by a stutter (a concept that we recycled into the opening of Act 5) and smashed its way into a convention center in the middle of a big game event. In addition to people fleeing the destruction, we could have essentially turned the whole place into a love letter to geekdom even as a stuttering train smashed its way into the place.

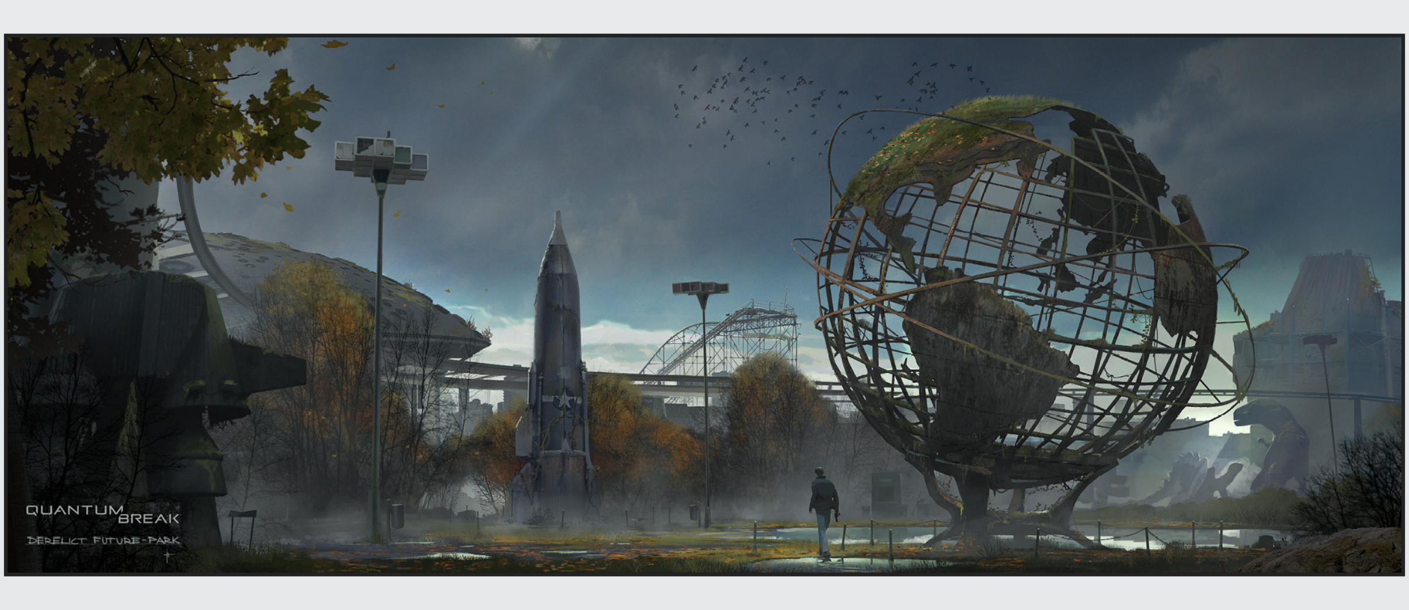
With Microsoft as our publisher, we could have secured Master Chief statues or Minecraft stands, and generally made it seem like an actual game event.

It would have been fun, but, it must be admitted, entirely self-indulgent—it added nothing to the story, and really just distracted us from the main goal.

THE WORLD FAIR

At one point, there was the idea of having a huge firefight near the Bradbury Swimming Pool. For that, we needed an interesting space that the fight could move to, because the pool building itself had limited use as a combat space, and the actual pool area was something we knew we had to reserve for the finale. So we had to come up with something nearby.

In keeping with the Bradbury area's semi-abandoned and run-down nature, we wanted something that had the weight of time on it, and we hit on the idea of an old World Fair, left to rot for decades. Visually, it was striking and fit our themes. But as is so often the case, in the end, we had no use for it either in the story or in the actual level flow, so we dropped it.



THE STEEL MILL

In our earlier story flow, there was a sequence that took place after the kidnapping of Dr. Amaral at the Monarch gala. Originally, Dr. Amaral declared that the Time Machine itself was in perfect operating condition, but in order to use it, they needed a supply of Chronon particles. Those particles would have been obtained at the abandoned steel mill, located a good distance away from the city of Riverport—the idea was that there was a natural time anomaly there, which gave the place a reputation as a haunted location.

This anomaly produced great quantities of Chronon particles, but it also made even normal people sometimes sense strange things—disembodied voices, glimpses of figures where there shouldn't be any. They would have been echoes from the past or the future, made detectable by the overabundance of Chronon particles in the area. Monarch would have already set up a harvesting operation, and Jack and Beth would have had to work together locate the operation and steal containers of Chronon particles from it.

Ultimately, we scrapped this location. It would have been cool, but changes to our overall story made it redundant: conceptually, the Ground Zero served much of the same purpose, but it was tied far more closely to our actual core story. Also, once we established that the Countermeasure caused the Ground Zero to happen, the need for a naturally occurring anomalous zone wasn't there anymore. Still, even though we don't address this in the game, we still consider those to be out there, and they're responsible for many of the stories about supposedly haunted locations.

LOST POWERS

Just nailing down the abilities Jack has was a big challenge. In the beginning of the combat design process, we knew we wanted his powers to be based on the manipulation of time, but narrowing that down to actual usable powers took quite a bit of experimentation.

In the beginning, Quantum Break was conceived more as a cover shooter, with a more tactical approach to combat. This was reflected in the nature of the Time Powers—they were based around the idea that from cover, you could aim and launch Time Powers, such as the Time Stop, and a version of the Dash that actually had you select a target before triggering the power, so you could zip from cover to cover, for instance.

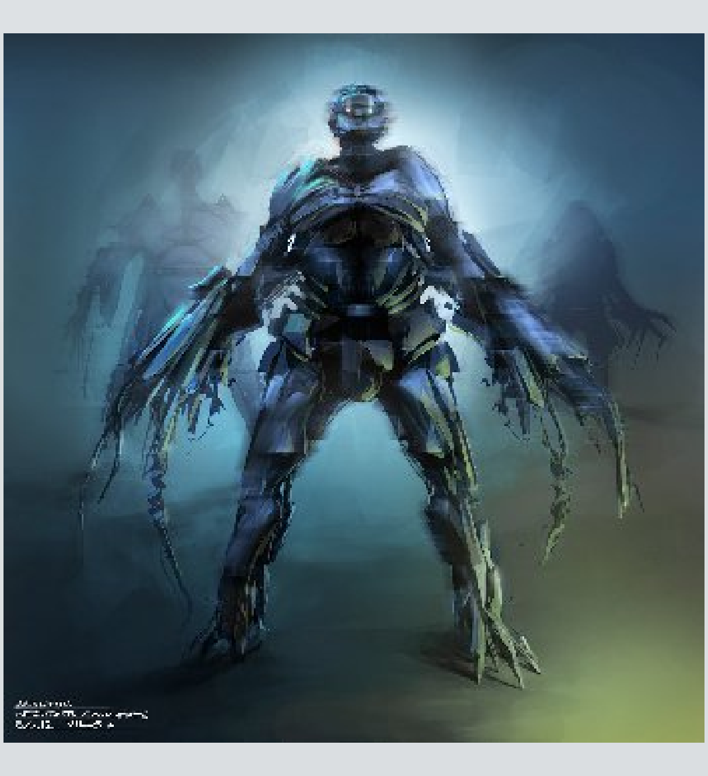
But nobody was very happy with that design. It was very slow-paced and defensive, and it didn't feel tense in the way we wanted. So over time, we kept on increasing the pace, and eventually, we ended up with the powers you can now see in the game.

Along the way, there were a few casualties, powers that Jack had once upon a time, but which didn't make the cut. Two of these, the Split and the Rewind, were conceptually interesting, but it was hard to make them work.

The Split involved Jack suddenly turning into two Jacks. Conceptually, the idea was that Jack somehow could pull in a version of himself from an alternate timeline, and for a brief while, there'd be two of him fighting the enemy. After a while, the other Jack would vanish again. Unfortunately, we never managed to make it feel like it was fun. Making it feel like this truly gave you an advantage without being too useful was a very hard balance to strike, and the various technical challenges involved didn't help. Still, the concept was great, and we toyed with the idea of creating a wide variety of Jacks, some of whom were more competent than others, and some utterly unprepared to suddenly find themselves in the middle of a firefight. The idea of a Jack wearing nothing but a towel, holding a rubber ducky, sometimes appearing in the battlefield is fun—but the production realities involved with all this made it us drop it. Possibly, some common sense was involved as well.

As for the Rewind power, it allowed the player to rewind the gameplay situation by some seconds. This in itself is not a new concept in games, but we added a twist: it would actually be Jack travelling back in time a few seconds. At that point, the "original" Jack would still follow the path the player took under AI control until he hit the point where he decided to travel back, at which point he would vanish, but the player-controlled Jack would be free to act in a different way. This allowed for maneuvers like making a two-pronged attack on an enemy all by yourself. It was fun, but it was also quite confusing, as well as another complicated technical challenge. Furthermore, as we settled on the concept of closed loops in our Time Travel logic, it just didn't fit.

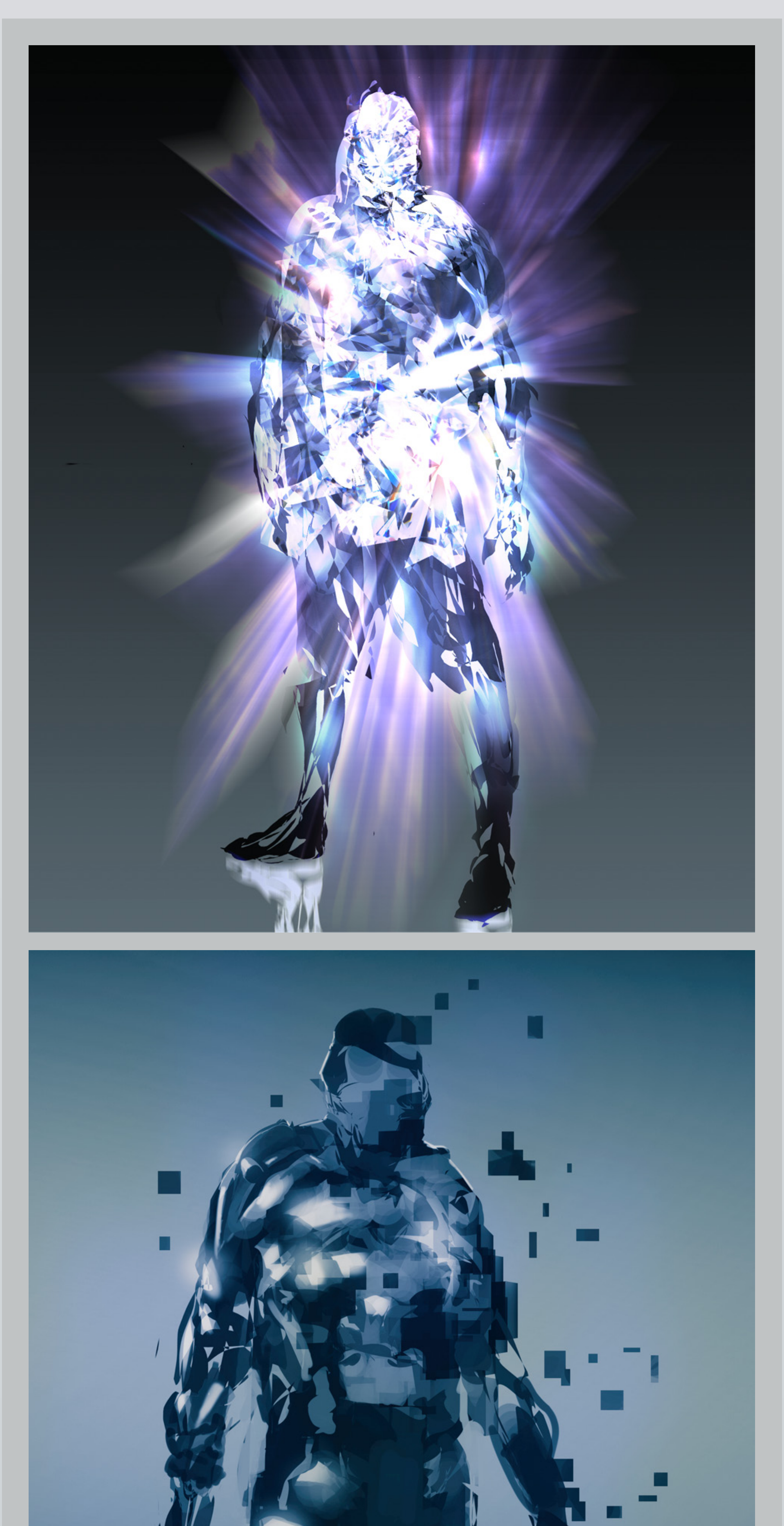
SHIFTERS

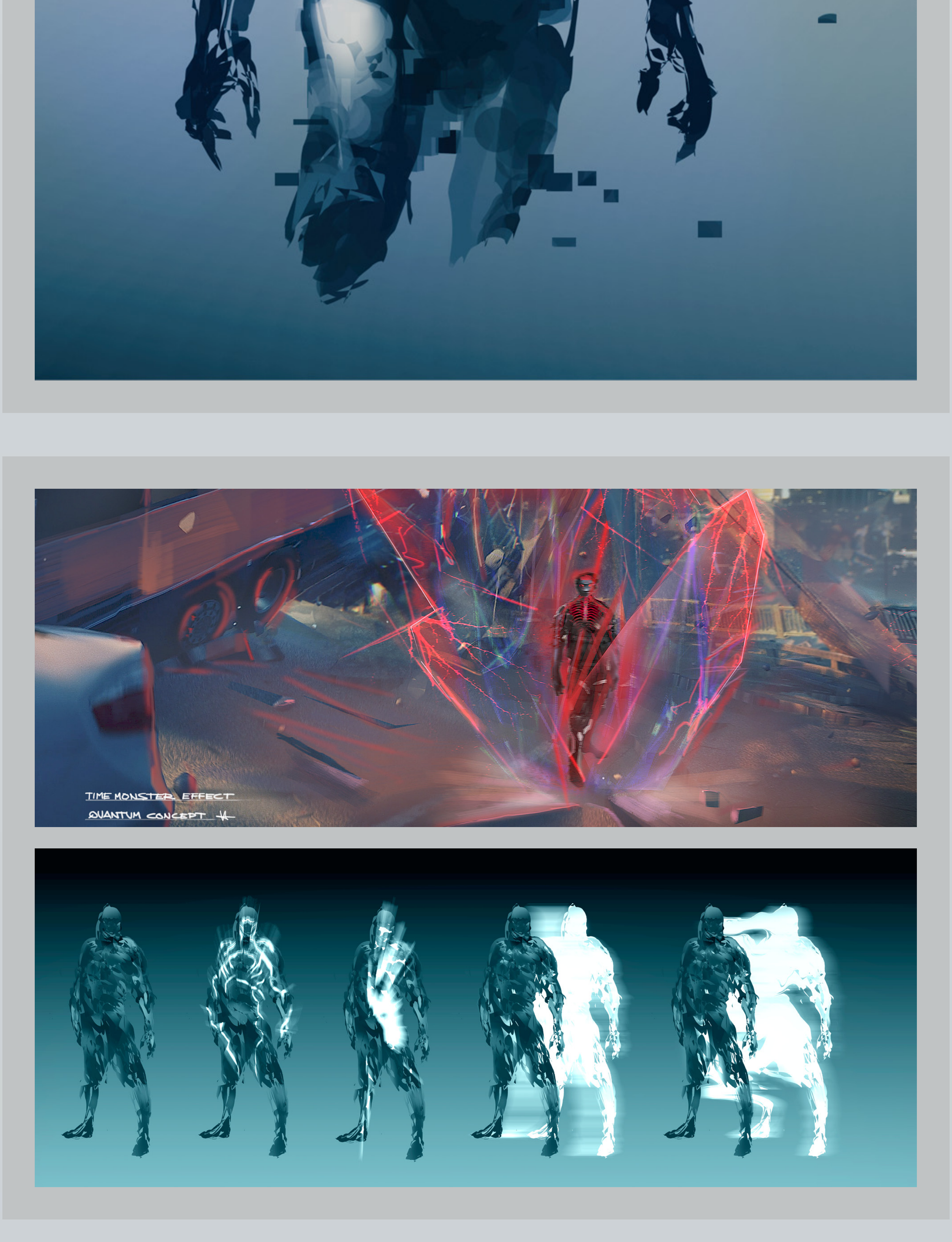


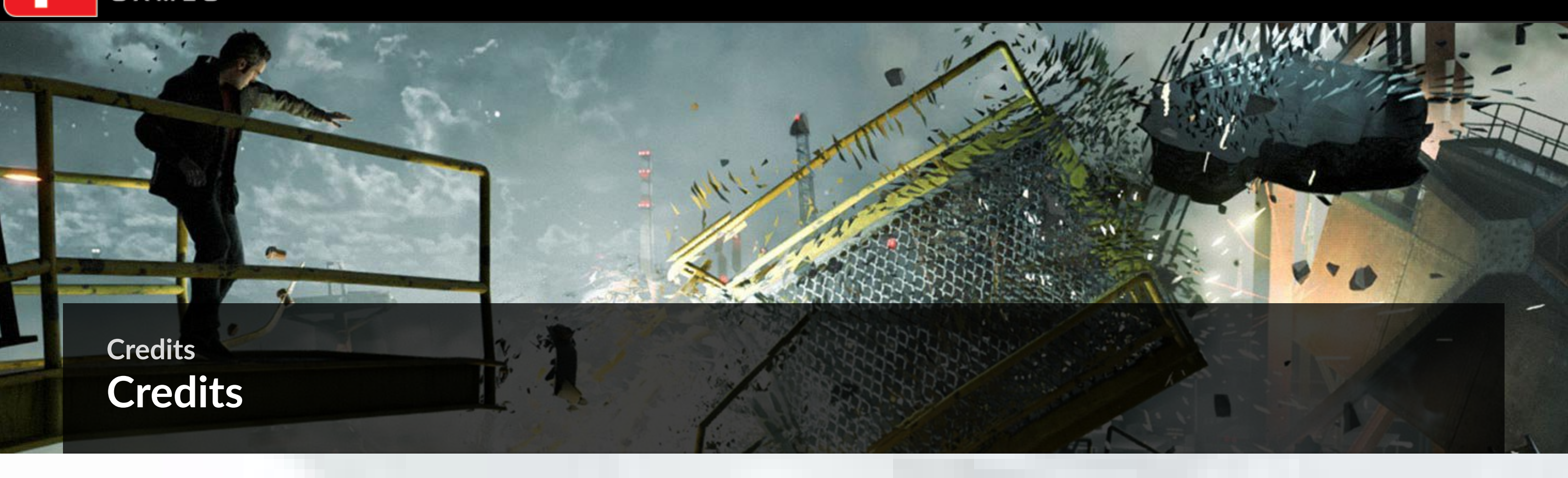
The concept of Shifters—at first, known internally simply as "Time Monsters"—was with us for a long time. The idea of these beings that lived somewhere beyond time was an engaging one, and presented an interesting counterpoint to the human enemies from Monarch. Indeed, at one point, they were supposed to be another, very different enemy type for you to fight. Then they were conceived as more of an environmental hazard, something that would kill you if you let it touch you, and you'd have to manage your distance from them.

The idea was always that they would only show up in stutters, being unable to exist in normal time.

But once we cut the End of Time sequence, it became obvious that we didn't really have proper space for them anymore—before, we were building up to that moment; now, they felt like a distraction. So we had to adjust our plans. In the end, all that remains of them is their connection to the Chronon Syndrome—and to Martin Hatch. Something to explore in more detail at a later date, perhaps.







Credits

REMEDY ENTERTAINMENT

SENIOR PRODUCER

Lauri Haavisto

WRITING

Sam Lake

Mikko Rautalahti

MICROSOFT STUDIOS

PRODUCER / WRITING

Jorg Neumann

LAYOUT / DESIGN

Dustin Cryer

ADDITIONAL WRITING

Ryan Mayes

ACKNOWLEDGEMENTS

CREATIVE DIRECTOR

Sam Lake

GAME DIRECTOR

Mikael Kasurinen

TECHNICAL DIRECTOR

Mikko Uromo

PRODUCTION DIRECTOR

Miloš Jeřábek

LEAD GAME DESIGNER

Kyle Rowley

ART DIRECTOR

Janne Pulkkinen

LEAD ENVIRONMENT ARTIST

Roel Grevendonck

LEAD CHARACTER ARTIST

Antti Puomio

LEAD CHARACTER TECHNICAL ARTIST

Antti Herva

DRAMA DIRECTOR

Stobe Harju

CINEMATIC SUPERVISOR

Saku Lehtinen

LEVEL DESIGN

Juan Garcia

Anne-Marie Grönroos

Teemu Huhtiniemi

Tommi Saalasti

GAME DESIGN

Thomas Flint

Thomas Hudson

Marko Muikku

ENVIRONMENTAL ART

Artem Huotarinen

Kari Huttunen

Pekka Järventaus

Markus Lappalainen

Benjamin Lindquist

Masao Ogino

Waltteri Reunamo

CONCEPT ART

Ville Assinen

Áureo Lorenzo

VISUAL EFFECTS

Elmeri Raitanen

Matti Hämäläinen

James Tottman

LIGHTING

Laurent Harduin

CHARACTER ART

Mikko Huovinen

John William Crossland

Elias Frenckell

Antti Varila

CHARACTER TECHNICAL ART

Anne Seppänen

Omar Amador

Kristof Minnaert

CHARACTER TRACKING

Rudolf Enberg

Anton Hjort

Muhammad Humayun Mughal

Henri Sorsa

PRINCIPAL ANIMATOR

Maksym Zhuravlov

GAMEPLAY ANIMATION

Ilkka Kuusela

Annika Lehtinen

Tom Noone

CINEMATIC SCRIPTERS

Roosa Jokiaho

Mircea Purdea

CINEMATIC ANIMATION

Fraser Colley

Seth Harold

Teemu Kutvonen

Michel Lefévre

Matias Leminen

TECHNICAL ANIMATION

Henri Blåfield

GRAPHICS PROGRAMMING

Tatu Aalto

Daniel Forsberg

Ari Silvennoinen

Ville Timonen

Timo Wirén

PRINCIPAL GAMEPLAY PROGRAMMER

Timo Sihvo

GAMEPLAY PROGRAMMING

Sean Donnelly

Max Jönsson

ANIMATION PROGRAMMING

Ville Ruusutie

Alexander Shafranov

Tommi Sipilä

SPECIAL THANKS

Tim Lönnqvist

Eevi Korhonen

Jarno Wallgren

Steven Hamer

Christopher James

Roman Pitr

Tiago Rocha

Stuart MacDonald

Jaime Gonzalez Vallejo

Nick Peckham

Frej Appel

Thomas Janhonen-Westerback

Jussi Kemppainen

David Rhodes

Antti Veräjänkorva

Ralph Palmer

Darren Randall

Jordan Davies

Antti Ripatti

Stephen Bodle

Erik Svensson

Damon Tasker

Petri Häkkinen

Nicklas Johansson